漫画人

Japanese Comics & More !!

MANGAJIN

Vol. 1, No. 2

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漫画人 MANGAJIN

CONTENTS

Vol. 1, No. 2
August 1990

WARNING!

4 **Politeness Levels** Using Japanese in the real world without some awareness of "politeness" levels can have an adverse effect. Our system is designed to protect you!

5 **Pronunciation Guide** (and apology from the translators)

FEATURES

10 **Kanji, Kana & Brand *Imēji*** A market researcher looks at the way Japanese brand names are written and the effect on brand image, *by Chuck O'Drobinak*

6 **Results of the Readers' Survey**

DEPARTMENTS

8 **Q&A** A reader asks about the word *gaijin*

9 **Classified Ads** MANGAJIN begins to get some class(ified ads)

14 **Basic Japanese** *Sumimasen* gets the MANGAJIN treatment

78 **Vocabulary Summary** Words appearing in this issue of MANGAJIN

80 **Coming Up** In the next issue of MANGAJIN

MANGA

21 ***What's Michael*** Michael is lured into a cat-baret, *by Kobayashi Makoto*

36 ***Jimi-Hen*** Law and order comes to an island in the Pacific, *by Nakazaki Tatsuya*

40 ***Tanaka-kun*** Is Tanaka-kun the Old School or the New Breed? *by Tanaka Hiroshi*

46 **Feature-Length Manga: *HOTEL (Part II)***
From Ishinomori Shōtarō, the man who gave the world *JAPAN, Inc.*,
the conclusion of our story about a young businessman on an assignment in Tōkyō

ABOUT BOOKS

72 ***Dictionaries and the Art of Japanese-English Translation,*** an article by Carl Kay—translator, businessman, and teacher

76 ***Japanese Words & Their Uses,*** *by Miura Akira*

Subscription Information
on page 80

漫画人
MANGAJIN

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Editor's Note

As you can see from the results of our Readers' Survey on pages 7 and 8, response to Vol. 1, No. 1 was quite positive. Of course, the responses to our survey were almost all from subscribers, so one would expect them to be basically positive. Still, we seem to have been able to accomplish our goal of putting together a magazine which is useful to the advanced student, and at the same time be approachable for the beginning student of Japanese.

Interest in business-related manga was pretty much as expected, but we were a little surprised at the interest in historical manga, and to a somewhat lesser extent, science fiction. We will be featuring manga in both these areas in the near future.

Partly because we were committed to carrying Part II of Ishinomori's *Hotel*, this issue has something of the tone of a continuation of Vol. 1, No. 1 (a little more polished, we hope). In the next issue we will try to be a little more thematically organized — the theme being computers, especially Japanese word processing software. The theme of the issue after that will be women in Japanese society.

Several respondents in our survey suggested that we provide a cassette tape of the contents of Mangajin, and we are now giving this idea some serious consideration.

We received a few calls from people who subscribed immediately after seeing Vol. 1, No. 1, and not realizing that Mangajin was published 10 times a year instead of every month, wondered what happened to the July issue. The break after the first (June) issue gave us a chance to regroup and digest some of the information and feedback we received after the launch. We will be publishing every month now through the end of the year, then we skip January.

As a final note, let me point out once again that because Mangajin is such a specialized publication, it's difficult for us to get regular newsstand distribution. We rely heavily on word-of-mouth, so if you enjoy Mangajin, please spread the word. *Yoroshiku onegai shimasu.*

Vaughan P. Simmons

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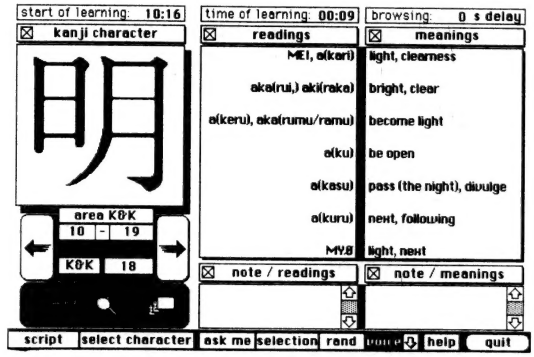

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WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu.*

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu,* or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu*).

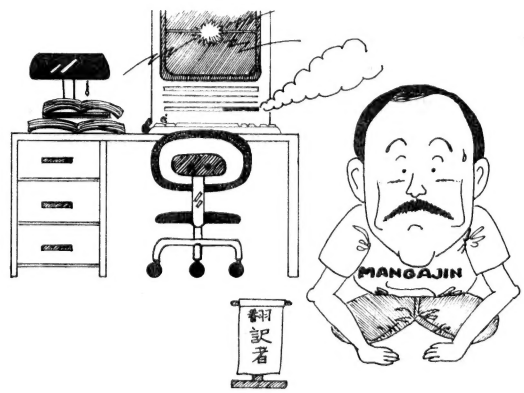
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.



APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

Reader • Survey

In our first issue we included a Readers' Survey form along with the subscription form. This was our first opportunity to get quantitative information about what readers (and potential readers) of Mangajin wanted to see in the magazine. 147 people were kind enough to respond, and since those responses will influence the future direction of Mangajin, we present them here. We're still open to suggestions, so keep those cards and letters coming!

1. In my study of the Japanese language I consider myself to be:

		# of responses
Beginner	1	26
	2	14
Intermediate	3	8
	4	26
	5	22
Advanced	6	17
	7	7
(Teacher)		20

2. Please indicate the features or manga from Mangajin which you liked.

	# of responses
Q&A Column	73
Feature Story	68
Sushi Primer	84
Basic Japanese	96
Book Reviews	81
Puzzlegram	45
Manga	
Tanaka-kun	69
Assari-kun	55
Bravo Theater	55
What's Michael	78

3. Next, please indicate the features or manga from Mangajin which you did not like.

	# of responses
Q&A Column	2
Feature Story	3
Sushi Primer	4
Basic Japanese	5
Book Reviews	9
Puzzlegram	25
Manga	
Tanaka-kun	5
Assari-kun	9
Bravo Theater	5
What's Michael	11
Hotel	8

5. What type of manga would you like to see?

	# of responses
Business/Economics related	58
Science Fiction	45
Sports	26
golf	2
baseball	5
sumo	2
martial arts	3
Historical	61
Contemporary Fiction	59
Romantic	23

(mentions of specific titles were very mixed, and no patterns emerged)

4. What kind of features, stories or articles would you like to see in Mangajin?

responses

More on Japanese religion, especially popular forms of religion. // An article on availability of video tapes —both feature films and documentaries in Japanese. // Japanese attitudes towards Americans. // Any kind that continue to show the uniqueness that several of your first issue articles have. For example, the "Titles in Translation" is the first article I have seen (in English) on the subject. Many publications meant for Japanese language students seem to all cover the same subjects over and over. Yours seems to be designed to be different. Good for you! // Emphasis on business conversation. // Stories about Japanese-American relations, both country perspective and personal. // Business etiquette and conversation. // Song translations, maybe a poem every now and then. // More history and/or cultural articles, how do westerners cope with cultural shock (if any) when living for a long time in Japan. // Stories which help to understand Japanese etiquette/human relations. // More female characters like Sazae-san, also politically critical manga. // Developments in the Japanese film industry (especially animation), and feature on Akira Kurosawa would be really great. // Cassette tapes with this publication would be extremely useful. // Book review of

recent literature. // I have lived in Japan so the basic "this is Japan" kind of articles are boring. Perhaps articles on what gaijin in Japan find strange (riding Tokyo trains, the office life, relationships) would be good. // Articles about slang and levels of language usage. // Japanese cooking; U. S. Japan relations—describing or discussing the political trends/current news. // Entertaining Japanese guests, playing with Japanese infants & toddlers (baby talk/kiddie talk). // Type of music, books liked in Japan; fashion; computers. // Information on use and construction of Japanese verbs, maybe a section of kanji learning. // More about the authors of Manga, the popularity of Manga in Japan and what type of people read what type of Manga. // More political cartoons—I *never* get the point. // Japan as seen by the traveler from abroad and the traveler as viewed by the Japanese. // Pop music, news from Japan. // Japanese film reviews. // Articles by people who have experienced life in Japan. // A regular feature on medium to advanced grammar topics. // Work/office culture related manga, cultural events/ceremonies with new (special) vocabulary (shrines, etc.). // Japanese cultural, both "pop" and "high" movies, literature, plays, poetry, etc. // More comedy. // Some family situations or daily situations (not business)— manga on the order of Tora-san movies. #

6. Any other comments?

responses

I think a lot of foreigners want to learn Japanese from Manga. Yours is the only publication I have seen that explains the words in their context. Keep up the good work. // Congratulations on a well made and much needed publication! Mangajin finally fills a void that has been empty too long. Keep it up! // Great as is—more humour would be nice. // I love the magazine! I think it is a wonderful idea for people trying to learn the Japanese language. I would also like to see it (in a small way, perhaps) teach customs and their origins. (Although the comics serve this purpose to a great extent for the modern culture.) // I particularly appreciate the discussion of different levels and differences between the language of men and women. // I think this is a very good idea, why didn't you do this earlier! // This was just the magazine I was hoping to find. Maybe a periodic audio-cassette would be nice. // I love this book, what a great idea! Now I will be able to say things as Japanese people do, and not just like books! The first issue was fun to read! // Very impressed. Tidbits on basic Japanese culture and entomology can be utilized in classes. Manga themselves are informative and entertaining. Will encourage my students to subscribe. // What a wonderful publication! I like the colloquial tone—your translations of slang are great. Best wishes for all success! // This is great and much needed—you ought to have a big following soon. But why is the female character in *What's Michael* referred to as "young woman" on page 36 and "girl" elsewhere? Either she's over 16 or she's not. // I wish you would publish more often. // A first-rate publication! Great for learners at all levels. I will spread the word. // I have been looking for a publication like this for a long time. This is *great*! It makes learning fun and painless. I am frequently baffled by manga Japanese and Japanese humor. This publication gives clear explanations of both and was great fun to read. // If this first issue of Mangajinwill be typical of future issues, then this is a real find. // Anything which deals with contemporary societal issues, but especially women's roles including mothering, working, marriage, aging. Anything available on "oyaji-gal." Also, perhaps on role conflict men are feeling with work/family conflicts. // Japanese was never so much fun! First magazine I enjoyed enough to subscribe. Outstanding! #

LETTER

Japanese Names

Thank you for the complimentary copy of Volume 1, Number 1. I wish you well. Despite not being a manga person, I've examined the issue with interest. It is an impressive debut.

I do wonder whether you're not missing a significant opportunity in reversing the order of Japanese names. Increasingly (except in the media, alas) the trend is toward keeping names in their proper order—Ishinomori Shotaro, not Shotaro Ishinomori. After all, we don't speak of Kai-shek Chiang or Tse-tung Mao. As you may be aware, some Japanese take the practice of reversing name order as an indication that all is not yet equal; I think they have a point.

Richard H. Minear
Professor of Japanese History
University of Massachusetts

As you will notice, we have taken this advice to heart and in this issue of Mangajin Japanese names are presented in their original order.

– Ed.

We welcome your letters, comments, and suggestions.
Editor
P.O. Box 10443
Atlanta, GA 30319

SEND YOUR QUESTIONS TO:

MANGAJIN, Q&A Dept.
P.O. Box 10443
Atlanta, GA 30319

Q I understand non-Japanese have traditionally been called *gaijin*, but now the word is considered a slur and has been replaced with *gaikokujin*. What is the exact definition of both these words?

Mort Todd, NYC

(First, we asked Mr. John B. Ratliff III, President of Diplomatic Language Service, and former Director of the U.S. State Department's Japanese Language School in Yokohama, to comment on this question.)

A. Most Japanese do not consider the word *gaijin* (literally "outside person") as a derogatory term, but simply as a short form of *gaikokujin* ("foreigner," or "person from a foreign country"). However, there is a growing concern among some Japanese that the term *gaijin* may be seen by foreigners as biased because of its exclusionary connotation. As a result, there have been efforts in some circles, especially newspapers, to avoid the term and use *gaikokujin* instead.

(Next, the editors of Mangajin throw in their ¥2 worth.)

The word *gaijin* could be considered as a kind of plain/abrupt term — OK to use with friends or in informal situations, but a little abrupt for use with strangers, and certainly not an honorific word. In addition to the fact that *gaijin* is a contraction of *gaikokujin*, this is partly due to the fact that *jin* ("person") is written with the kanji for *hito*, which is not an honorific term. As Miura Akira points out in his book *Japanese Words & Their Uses* (Charles E. Tuttle Company), the same can be said concerning the word *Nihonjin*:

> When *Nihonjin* is written in kanji (i.e., 日本人), the last character is the one for *hito* (人). Since *hito* is not an honorific expression, *Nihonjin* is not either. Upon meeting a Japanese-looking stranger, therefore, it is not courteous to use *Nihonjin desu ka* to mean "Are you Japanese?" It is better to ask *Nihon no kata desu ka*, using *kata*, the honorific counterpart of *hito*.

Likewise, *gaikoku no kata* is the honorific term for "Person from a foreign country." The word *gaikokujin*, while not honorific, gives the impression of an objective, impartial assessment that a person's nationality is not the same as that of the speaker. To put this in perspective, remember that honorific terms are not used in scientific papers or textbooks (these use PL2 plain/abrupt verb forms).

Sometimes, as a kind of polite touch, or to personalize the expression, the ending *-san* is added to *gaijin*, just as it would be for a person's name. Consider this example from *Dai-Tōkyō Binbō Seikatsu Manyuaru*, by Kobayashi Makoto (Kodansha, Tokyo).

© Maekawa Tsukasa/
"Dai-Tōkyō Binbō Seikatsu Manyuaru"

Little Old Lady: *Kono gaijin-san nani ka kikitai rashii n dakedo*
"It seems like this *gaijin-san* wants to ask something." (PL2)

Kosuke: *E!!*
"Huh!!"

You know that little old lady is not going to use a slur, but keep in mind that *gaijin-san* is still a rather informal term.

Of course, depending on the tone of voice, any word can be used as or perceived as an insult or slur. Rather than the word itself, some *gaijin* consider the situations in which it is used to be offensive. For example, in some rural areas of Japan, *gaijin* are still enough of an oddity that small children may point and stare, saying *A! Gaijin da.* While you may find this unpleasant or even rude, you can be sure it is only a spontaneous expression of wonder and amazement, rather than a slur or insult. In fact, if you have enough Japanese at your disposal to strike up a conversation with these children, you will almost certainly find them to be extremely friendly.

It's interesting that the word *gaijin* generally evokes the image of a Caucasian. Other Oriental nationalities are more likely to be referred to specifically.

The word *gaijin* is typically written with kanji, but in this manga, it's written in katakana. Of course, katakana is used to write foreign words in Japanese, but in manga, it's frequently used rather arbitrarily to emphasize words which might normally be written in kanji or hiragana. Reading this sentence, we might imagine that the tone of the little old lady's voice was slightly different for the word *gaijin* — that she emphasized it in some subtle sort of way. It's interesting to note that the speech of *gaijin* is commonly written in katakana in manga, even though they are speaking Japanese. In that case, katakana might imply a foreign accent. (Another device is to write the speech of foreigners horizontally, while that of Japanese characters is written vertically.)

We'll be doing more in future issues about the portrayal of *gaijin* in manga, so watch this space.

– Ed.

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The availability of katakana and hiragana as well as kanji and even English letters gives an extra dimension to Japanese brand names. Chuck O'Drobinak, Director of Marketing Services at ASI Market Research (Japan) offers us some insights into the imagery of brand names in Japanese.

Kanji, Kana & Brand *Imēji*

by Chuck O'Drobinak

Brand image is the result of many factors, not the least of which is brand name. In English, we can choose from block lettering, script style, or any of a number of different typefaces in order to project a certain kind of image. In Japanese, there is the added dimension of multiple "alphabets." For example, since katakana is used to write foreign words, writing a brand name in katakana can give something of an imported image, or at least an image that is not traditional Japanese.

First-time visitors to Japan are frequently surprised by the extensive use of Western-sounding brand names, even for products which are clearly Japanese. The use of Western-sounding or non-Japanese names for products made in Japan is not new — the practice probably dates from the late 1860's, when a "foreign" type name is said to have appeared in a *hikifuda*, the predessor of today's flyers/newspapers inserts (*chirashi*).

It is often said that non-Japanese or Western names are used to impart a "Western" image to a product, and to a certain extent this may be true. In the past when the perception that "foreign" products were somehow better than those made in Japan was prevalent, this was especially true. Nowadays, in market research we frequently see the assumption on the part of the Japanese consumer that Japanese products, whether they be automobiles, watches or shampoo, are superior to comparable products imported from abroad. And yet the practice of giving non-Japanese names (usually English, French or variations thereof) to products produced in Japan continues.

Part of the reason for this practice is that katakana, or even the English alphabet (commonly referred to as rōmaji — "Roman" letters) seem to convey an "active," "vigorous," "modern," imagery as opposed to the "traditional/old" imagery conveyed by hiragana or kanji.

Research has shown that in many product categories, a name written in hiragana or kanji evokes strongly traditional (or old as the case may be), Japanese imagery. This of course is a strength if the product is positioned as a "traditional" Japanese product. Sake is a good example of a product category in which names are almost invariably written in kanji, and where this type of traditional, old imagery is a strength.

Below are some of the better-known brands of sake. This barely scratches the surface of the rich variety of sake brands available in Japan, especially if one considers local brands. (For a sampler of names of local brands, see the manga on the following page.)

松竹梅	*Shōchikubai*
月桂冠	*Gekkeikan*
福娘	*Fukumusume*
菊正宗	*Kikumasamune*
一人娘	*Hitori Musume*
越の誉	*Koshi no Homare*
剣菱	*Kenbishi*
美少年	*Bishōnen*
越乃寒梅	*Koshi no Kanbai*

In product categories that are strongly associated with contemporary urban life, however, consumers will frequently

reject a name written in hiragana or kanji on the grounds that it seems "old-fashioned," "out-of-date," or "like something from my mother's generation."

The skin care, or cosmetics industry emphasizes contemporary lifestyles in advertising and as one might expect, product names are almost invariably *yokomoji* (literally, "horizontal letters," a term frequently used to refer to Western languages, names and words, whether written in katakana or English letters).

As is the case in the U.S., French or French-sounding names are quite common for cosmetics products. To the right is a sampling of Japanese skin care brand names (the name of the maker is shown in parentheses). Although writing these names in katakana in many cases can only approximate the original pronunciation, it does eliminate any confusion as to how to read the name. To achieve the full effect, the names are typically written in rōmaji (English letters) on the label, with the reading given in katakana above or below.

ソフィーナ	*Sofina*	Sophina (Kao)
リバイタル	*Ribaitaru*	Revital (Shiseido)
クレ・ド・ポー	*Kure do Pō*	Cle de Peau (Shiseido)
ブランシール	*Buranshīru*	Blanchir (Kanebo)
アブニール	*Abunīru*	Avenir (Kose)
スプリエ	*Supurie*	Splie (Takeda)
トップ・ボーイ	*Toppu Bōi*	Top Boy (Lion)

Of course there are exceptions. Product names in the *Myō* line from Oppen Cosmetics are written in kanji and packaging is also designed to create a "traditional" image. Some of these names are listed on the following page. If you have a "feel" for the image of kanji and Japanese words, you can probably tell that these names are very appropriate for cosmetics. Perhaps you can identify the kanji for "fresh," "pearl," "luster," "trea-

© Furuya Mitsutoshi / *"Lemon Hart"*

Shall I name a few?

1st man:
Jizake no ōkoku Niigata no sake omoitsuku mama ni agete miyō ka?
"Shall I name the sake's of Niigata, kingdom of local sake, as they come to mind?" (PL2)

(We'll let you test your kanji reading ability with these brands.)

2nd man:
Wa, wakatta. Mō ii desu.
"O, OK. That's enough." (PL3)

- *jizake* = "local sake"
- *ōkoku* = "kingdom/monarchy"
- *omoitsuku* = "come to mind"
- *mama* = "as/just as"
- *ageru* = "mention"
- *miyō* is from the verb *miru*, which means "try —" when combined with another verb.

sure," "dew," "cloud," "heart," "mist,"and other cosmetic-like terms.

鮮晶	*Senshō*
珠輝	*Jukō*
宝泉	*Hōsen*
恵雨	*Keiu*
露芽	*Roga*
雲心	*Unshin*
彩霞	*Saika*
雪重	*Yukigasane*

The kanji used in names like these convey very vivid imagery to the Japanese consumer, but even the Japanese consumer is not always sure about the reading of the kanji (especially, about how it would be read in a particular combination). In the case of kanji (especially more obscure kanji), consumers may not be able to tell how to pronounce the name unless exposed to it through advertising (which presupposes extensive advertising support).

These *yokomoji* names also predominate in electronic equipment and automobiles— two categories in which domestic products enjoy a strong image advantage over imports. Yet one would be hard pressed to find a product with a hiragana or kanji name, even though most of these brand names are intended purely for domestic consumption.

Again, the intention is probably to give a modern, active, image to the name. A truly Western image in these categories would most likely be a drawback. In Japanese eyes, "Western" and "modern" are not synonymous. Katakana came to be used as a medium for conveying Western terms and thoughts for which native Japanese terms were considered inadequate or lacking, and a katakana word to some extent still carries a certain "Western" image or ring to it. It also, however, evokes imagery of the new, the different, the "advanced" in the sense that it describes something never described before. "Modernism" is not an exclusive property of the West, and from a marketing standpoint, equating "modern" with "Western" in Japan can be a truly fatal mistake.

In selecting the name of a product for the Japanese market, there are a number of basic ground rules to keep in mind. These are not necessarily unique to Japan, nor are they particularly new or startling. But they do warrant consideration and they provide an interesting perspective of the Japanese language.

First, as in any country, the name should be pronounceable and relatively easy to remember. A name with too many syllables or combinations of syllables that are alien to the Japanese ear (e.g., *ku-gu*) will not register in the mind as readily as one that is easy to pronounce. Stolichnaya (a brand of Russian vodka) becomes quite a mouthful when rendered in Japanese.

Second, care should be taken as to how the word sounds when pronounced in Japanese. For example, percussive syllables tend to convey an image of strength or power. Combat, the cockroach trap is also sold in Japan under the name *Konbatto*. This is one example of a brand name which works well simply transliterated into katakana. An image of strength and power is fine if your product kills cockroaches, but somehwat less desirable if you want to project an image of softness or gentleness.

Third, a certain rhythm is desirable from the standpoint of memorability. A good example of a rhythmical name is a brand of seaweed (*nori*) and tea called *Yamamotoyama*. The advertising for this brand (which has remained the same for many years) effectively plays on this rhythm: *Ue kara yonde mo Yamamotoyama, shita kara yonde mo Yamamotoyama* ("Whether you read it from the top or read it from the bottom, it's *Yamamotoyama*").

Fourth, care should be taken to avoid words or sounds that evoke undesirable associations. There are many humorous examples of brand names that, while sounding innocuous in one language, have ribald or even obscene meanings in the language into which they were transplanted. (Not exactly a case in point, but nonetheless illustrative, my own name, Chuck, is pronounced *chakku* in Japanese. It happens that *chakku* is also a word for "fastener" or "zipper." This unfortunate coincidence has been pointed out to me numerous times in the past fifteen years, usually with expressive hand gestures and much merriment.)

Even the most basic research (asking a native speaker of Japanese) would eliminate this problem and yet year after year we see new additions to the list of bloopers.

Fifth,. the name does not necessarily have to mean anything. There is no guarantee that consumers will understand an English or French word, unless it is one already in common use. Moreover, you cannot be sure that consumers will understand the word the way you intend. For example, a name that may be a clever double entendre in English might be understood only in its literal sense. Or, the word may tend to be confused with another similar but more commonly used word.

Naming a product, business, or even deciding how to write your own name in Japanese can be an enjoyable experience. The availability in Japanese of two types of kana, in addition to kanji and even English letters, is like having an extra dimension to work with. This extra dimension, however, sometimes means that it's necessary to do a little extra checking and research along with your creative thinking.

C.O.

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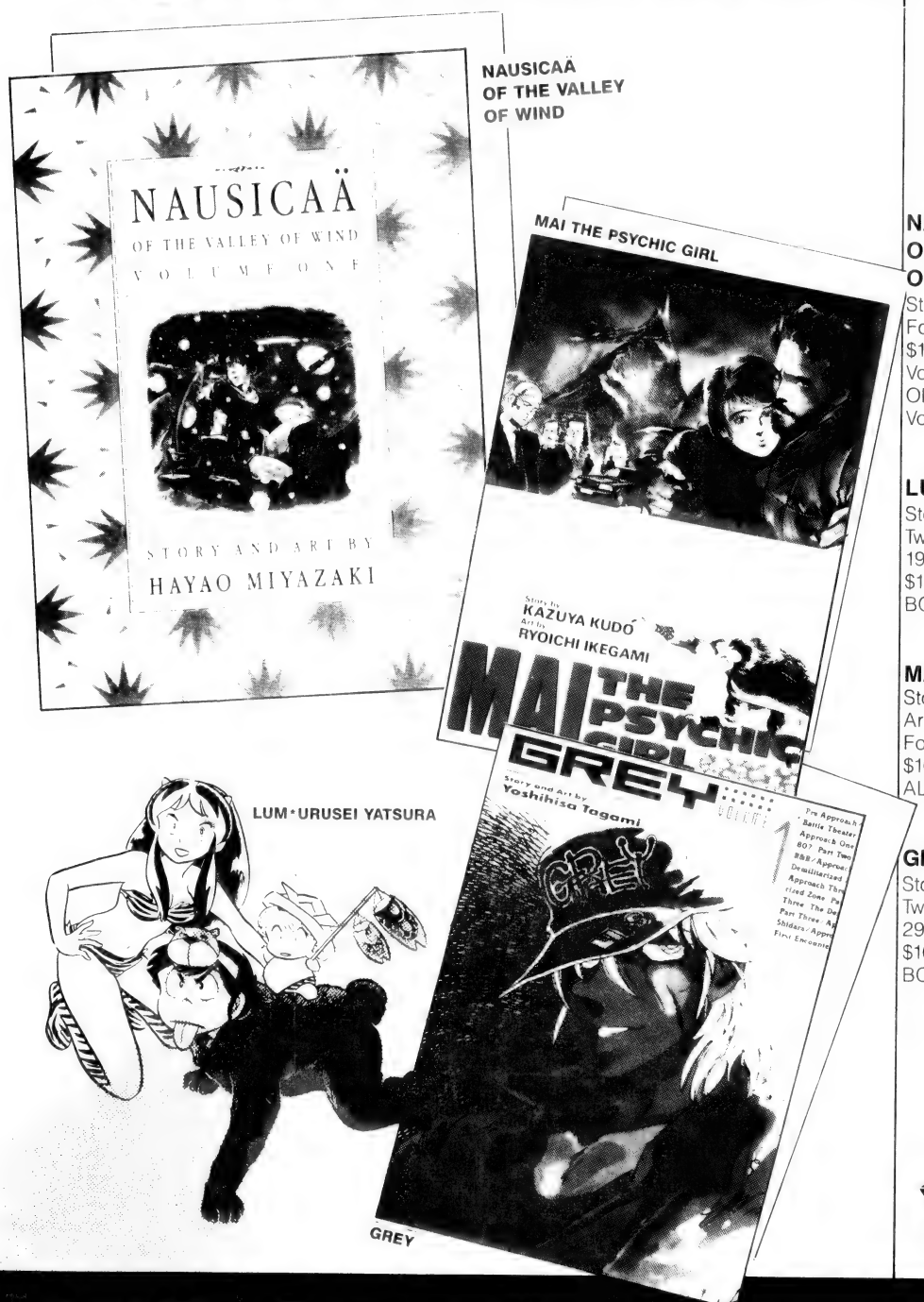
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Lesson 2 • *Sumimasen*

This one versatile expression can be used to express sentiments ranging from "I'm sorry," or "Excuse me" to "Thank you." In the following examples, perhaps you can see a consistent pattern underlying these diverse usages.

This is not the end?

Sumimasen derives from the verb *sumu*, which literally means "end/be concluded/be settled". For example:

試験が済みました
Shiken ga sumimashita. "Exams are over"

It's a fairly easy step to the meaning of "get off/escape with..." For example:

罰金で済む
Bakkin de sumu "Get off with (only) a fine." Literally "It ends with a fine."

Two other verbs (住む *sumu* = "live/dwell/reside," and 澄む *sumu* = "become clear/translucent") have the same pronunciation, but both have a different kanji and different meaning. Even written as 済む (the kanji associated with *Sumimasen*, "Excuse me/Thank you"), the word has subtle variations in meaning.

The negative form of this verb, 済みません *sumimasen*, could be thought of as meaning "it has not ended/this is not the end." That is, it implies a feeling of indebtedness or a feeling that the situation has not been settled. This could be the result of having commited an offense/impropriety for which one must make amends (*sumimasen* = "excuse me"), or the result of having received a favor which creates a debt (however small) of gratitude (*sumimasen* = "thank you").

Sumimasen is the PL3 (Ordinary Polite) negative form of the verb, but the PL2 negative form, *sumanai*, is sometimes used colloquially, almost exclusively by males. The *-mi-* in *sumimasen* tends to get a light touch, and especially in rapid speech, the word comes out sounding like *suimasen*. There are other more extreme corruptions of the word, for example *suman* (used by males, older people and in some dialects) and *sumanē* — a rough form used only by males, especially gangsters, laborers, and other tough types.

Keeping all this in mind, let's look at some specific *sumimasen* situations.

Situations

Let's start with some pure "Excuse me" situations. For example, the boss has stopped by for a visit, your cat jumps up on the table, and the result is an embarrassing situation like this.

© Kobayashi Makoto / *"What's Michael"*

Orinasai tteba!!
"I said get off the table!!" (PL2)

Unya
"Meow!"

- *Orinasai* is a command form of the verb *oriru* (to get/come down). *-nasai* is a command form of an honorific verb, *nasaru*, so *orinasai* is "nicer" than the abrupt command form, *oriro*. *Orinasai* gives something of the tone of talking to a child.
- *-tteba* can be thought of as an abbreviation of the phrase *to ieba* ("if [I] say"), so *orinasai tteba* gives the feeling of "if I say 'get down,' I mean 'get down'/you'd better get down." The speaker is showing exasperation because he isn't being listened to.

© Kobayashi Makoto / *"What's Michael"*

Mattaku mō, Dōmo sumimasen.
"I can't believe this. I'm really sorry!!" (PL3)

Unyanya.
"Umeowmeow!"

- *Mattaku mō* is an expression of exasperation. The literal meaning of *mattaku* is "completely/utterly," or "truly/indeed." *mō* literally means "already/now," for example, *mō (iya da na/iya ni natchau)* would mean "That's disagreeable/disgusting (already)."
- The long, squiggly line shows a drawing out of the *o* sound.
- *Nya* is the standard cat sound ("meow"). Articulate cat that he is, Michael uses numerous variations of this sound.
- The small *tsu* at the end of Michael's yowl shows a sharp cutting off of the sound.
- Note the hand to the head as a gesture of embarrassment.

Lesson 2 • *Sumimasen*

Being embarrassed by your mother seems to have a rather universal nature. This young lady's mother has come to visit her in Tokyo. The mother unabashedly approaches a couple in the park, asks them to take a photo of her with her daughter, and is now in the process of taking their photo to return the favor. The daughter is apologizing for her mother's behavior. Here, the use of *sumimasen* is still very close to the English "excuse me," but there is a hint of "thank you" creeping in, as the girl not only apologizes, but also thanks the couple for playing along with her mother.

Daughter: *Sumimasen. Inakamono no haha na mono desu kara. . .*
"Excuse us. My mother is from the country, so. . ." (PL3)
Passerby: *Iie.*
"Oh, no (That's all right)."
Mother: *Kazuko!!*

- *inakamono* is a person from the country. *Inaka* = "country/ countryside," and *mono* (written with this kanji) means "person."
- The word *haha* is used to refer to your own mother, while someone else's mother is *okāsan*. The daughter would probably call her mother *okāsan* when speaking to family members or friends, or when addressing her mother.

© Maekawa Tsukasa / "Dai-Tōkyō Binbō Seikatsu Manyuaru"

Mother: *Nani gocha gocha ittoru n ne. Soko dokinasai.*
"What are you mumbling about? Get out of the way." (PL2)

- *gocha gocha* means "(a) mishmash/confusion," and *gocha gocha iu* means "mutter/mumble." In dialects (e.g. Kansai dialect) *oru* is frequently used instead of *iru*, and *ittoru* is a contraction of *itte-oru (itte-iru* in "standard Japanese")
- The *n* before *ne* is a contraction of *no*, used here to indicate a question.
- *dokinasai* is a command form of the verb *doku* ("get out of the way/ make room for")

Daughter: *Mō*
"Really!"

- The daughter uses *mō* in a manner nearly identical to that of the exasperated host in the last example. She is probably thinking *mō iya da* ("This is unpleasant, already/I can't stand it.")

Lesson 2 • *Sumimasen*

At the train station: This man asked the prices of several *obentō* box lunches and has discovered that he doesn't have enough money to buy even the cheapest one. He apologizes and asks for an even cheaper item instead.

© Yajima & Hirokane / *"Ningen Kōsaten"*

Kotchi no ichiban yasui yatsu wa roppyaku-en.
"This cheapest one is ¥600." (PL2)

- *Kotchi* is a colloquial form of *kochira* = "This way/this place." The particle *no* is necessary in order for this to modify a noun.
- *ichiban yasui* = "cheapest"
- *yatsu* is a slang word which means "guy/fellow," but can be used to mean "thing/one."

© Yajima & Hirokane / *"Ningen Kōsaten"*

A, suimasen. Ja, kashi-pan to gyünyü kudasai.
"Oh, I'm sorry. Well, sweet bread and milk, please." **(PL3)**

- *Kashi* can mean "candy/sweet" or "confection," and *pan* means "bread," so *kashi-pan* is a kind of sweet bread or roll.
- *Sumimasen* frequently comes out as *suimasen*.
- Again, the hand to the head is used as a gesture of embarrassment.

© Yajima & Hirokane / *"Ningen Kōsaten"*

Lesson 2 • *Sumimasen*

Before asking a favor— *Sumimasen* is a good way to begin if you're asking someone a favor. For example, asking someone to let you ahead of them in line at a taxi stand

© Tanaka Hiroshi / *"Naku na! Tanaka-kun"*

Sumimasen, saki o yuzutte kudasai.
"Excuse me, could I go ahead of you." (PL3)

- *yuzutte* is a form of the verb *yuzuru* = "turn over (to)/transfer," or "give way/concede."
- *saki* has quite a range of meanings — from "point (of a pencil)/ tip" to "head/front." In this case, it's probably better to consider the phrase *saki o yuzuru* as a single unit

Junban mamore yo.
"Wait your turn!" (PL2-1)

- *Junban* ="order/turn/sequence" (*o* [obj] has been omitted)
- *mamore* is the abrupt command form of the verb *mamoru* which can mean "protect," "obey/abide by," or "keep (a promise)."

After receiving a favor— this woman and her boyfriend have borrowed money from the boyfriend's father. *Sumimasen* definitely takes on the tone of "Thank you" here.

Sumimasen ne, iroiro o-negai o kiite itadaite. . .
"Thanks a lot, you really helped us out (granted us various favors)."
(PL3- close call)

- The woman's pose, as well as her style of speaking, suggests too much familiarity and not enough sincerety. The *ne* after *sumimasen* might be appropriate if it were a small favor and a close friend.
- She says *iroiro* ("various") although he really did only one favor — he lent them money.
- *o-negai o kiku* literally means "listen to/hear a request," but it's used to mean "grant a request."
- *itadaite* is the *-te*, or "continuing" form of *itadaku* (humble word for "receive"). This is a case of "inverted syntax," that is, the normal word order would be . . .*kiite itadaite sumimasen*. Thus, *sumimasen* would determine the politeness level (from a grammatical standpoint).

© Yajima & Hirokane / *"Ningen Kōsaten"*

Lesson 2 • *Sumimasen*

When you're served food or beverage, *sumimasen* is an appropriate response. In this example, a young man (Kōsuke from *Dai-Tōkyō Binbō Seikatsu Manyuaru*) is working part time at a restaurant and gets roped into serving tea at a *haiku* competition being held by the owner.

Woman: *A, sumimasen*
"Oh, thank you." (PL3)
Owner: *Sore de wa tsugi, Ōtsuki-san mairimashō*
"Then, let's go next to Mr. Ōtsuki." (PL3)

- *Sore de wa* can be thought of as "With that. . ."
- *tsugi* = "next"
- *mairimashō* is a humble word. In this usage it corresponds in meaning to *ikimashō*.

© Maekawa Tsukasa /
"Dai-Tōkyō Binbō Seikatsu Manyuaru"

If someone offers to do a favor: These two friends run into each other at the *sentō* (public bath), and Kōsuke offers to wash the old man's back. In some *sentō* this service (called *nagashi*) is available from a member of the bath house staff.

© Maekawa Tsukasa /
"Dai-Tōkyō Binbō Seikatsu Manyuaru"

Kōsuke: *Senaka nagashimashō ka?*
"Shall I wash your back for you?" (PL3)
Old Man: *O, sumanē*
"Oh, thanks." (PL2-1)

- *Senaka* = "(a person's) back"
- *nagashimashō* is from the versatile verb *nagasu* which can mean "let (water) flow/flush," or "wash away/ scrub."
- In masculine slang speech (especially that of gangsters, laborers, etc.) the vowel combination *ai* can become *ē*. So, *sumanē* is a corruption of *sumanai*, the PL2 version of *sumimasen*. This man is a plumber by trade, and is speaking to someone 40 or so years younger, so this form seems natural, but it's difficult for non-native speakers to use this type of speech.

That's the end
for *sumimasen*

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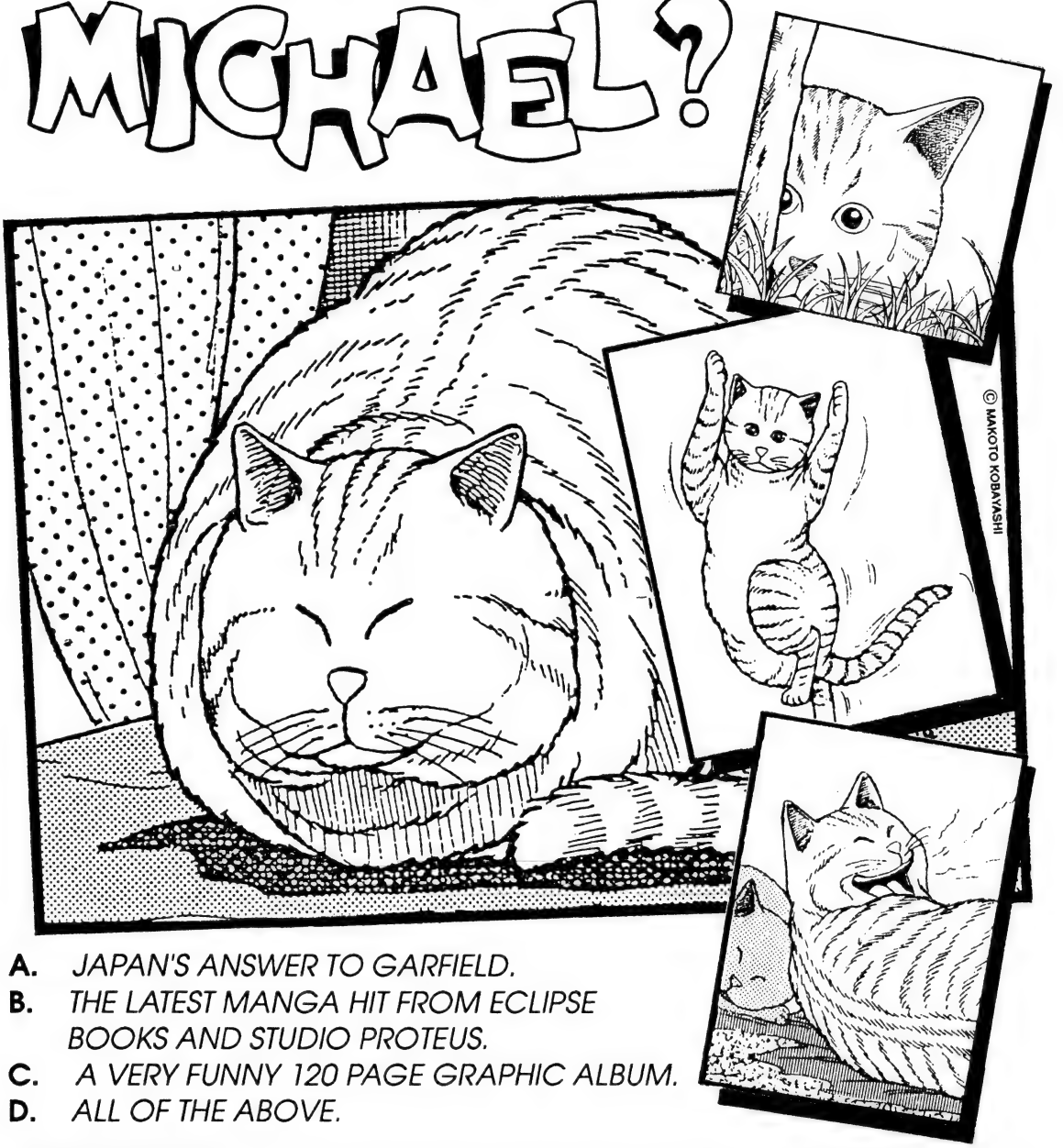

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What's Michael

by
Kobayashi Makoto

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Michael Goes to a Cat-baret

Michael the businessman is lured into a cabaret and winds up spending ¥130,000. Or, is this all a dream?

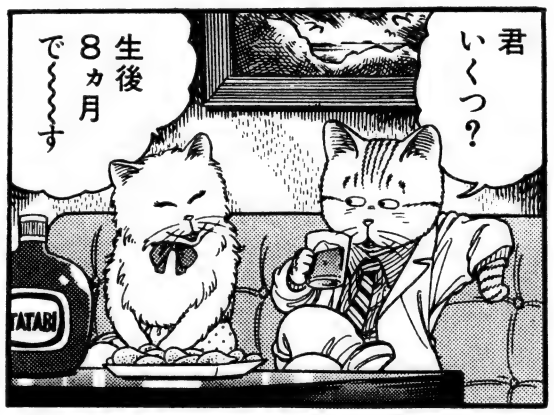
It's almost impossible *to ride on a train or walk through an entertainment district in Tokyo without seeing ads for cabarets (キャバレー kyabarē), or seeing the word "hostess" (ホステス hosutesu) written on a sign somewhere.*

These words also pop up frequently in TV programs, books , movies, and of course, manga, so we felt that we could justify printing this cute little story from *What's Michael* for linguistic reasons. We have no intention of turning MANGAJIN into an X-rated magazine, and we deliberated quite a bit over printing even this story. We decided that some understanding of the cabaret/hostess phenomenon is necessary in order to appreciate Japanese pop culture, and it would be hard to find a "milder" (or more entertaining) treatment of the subject than this episode from *What's Michael*, by Kobayashi Makoto.

If you've ever walked down a street in the Shinjuku entertainment district in Tokyo, you've probably witnessed a scene like that on the preceding page (the human version, that is) — an energetic, almost hyperactive young man, frequently with a red vest, is out on the sidewalk in front of a club chattering and attempting to guide or lure customers inside. This person is called a *kyaku-hiki* (*kyaku* = "customer," *hiki* from the verb *hiku* = "draw in/attract").

A *kyaku-hiki* or a hostess standing outside would be unthinkable for the more exclusive establishments, so we can assume right away that the *kyabarē* in our story is not at the top end of the scale.

Dōzo irasshaimase!!
"Please, come in!!



Michael: *Kimi ikutsu?* "How old are you?"
Hostess: *Seigo hakkagetsu dēsu.* "Eight months."

Hostess: *Katorīnu dēsu..* "I'm Catherine."

Kyabarē comes from the word "cabaret," but one distinctive trait of Japanese *kyabarē* is that they almost always feature *hosutesu* , or hostesses. *Kyabarē* for women with male *hosuto* ("hosts") are no longer unusual, either. Customers are charged for the companionship of the host or hostess. As we will see in the story, the role of the hostess (in most establishments) is to entertain the customer by pouring drinks, making conversation, and generally helping him have a good time (this usually involves spending money).

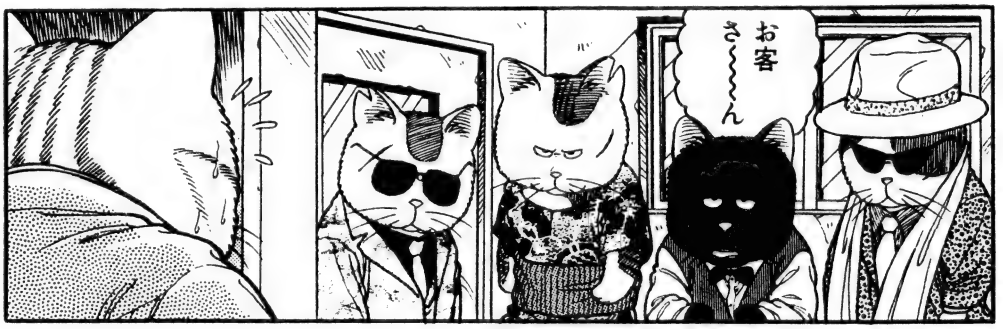
Kyabarē range from classy and expensive to sleazy and still pretty expensive, and of course, hostesses and hosts come from all kinds of backgrounds. The better hosts and hostesses are considered true professionals, and their earnings reflect this status. Because of these high earnings, some very beautiful and intelligent people are attracted to the profession.

After entering the *kyabarē*, Michael sits down with the hostess, she pours him a drink, and they begin making inane conversation. This appears to be pretty much typical of what goes on in a *kyabarē*. The conversation might be sophisticated and witty in an exclusive Ginza club, or it might be distastefully crude in a cheap (relatively) Ikebukuro *kyabarē*, but basically, there is a lot of conversation. There may also be singing and games, and there is always some kind of food available, including the obligatory *o-tsumami* (お摘み "finger snacks," from the verb *tsumamu*, meaning "pick up with the fingers / pinch"). You can see a dish of some type of cat *o-tsumami* on the table in the illustration at top left. In the human world, *o-tsumami* are typically peanuts and *senbei* rice crackers, but if you see the bill for these items, you realize that *o-tsumami* function as a kind of table charge.

The old Bait and Switch: It appears that Michael was drawn into this *kyabarē* largely because of the cute little Chinchilla standing outside. She accompanies him inside, sits down with him and pours him a drink, then almost immediately gets up to "take care of some other business" (probably standing out by the entrance again). This in itself is not so unusual, but Michael is obviously shocked and surprised when he sees his new hostess.

The only way to be sure this does not happen is to know the hostesses (hosts) in a particular club and specify by name who you want assigned to your table. This practice is called *shimei* (指名) or with a "polite" touch, *goshimei*. There is an extra charge for *goshimei*, and in most cases some of this is passed on to the hostess.

But, you said. . . When he entered the *kyabarē*, Michael was told that if he paid ¥10,000 up front, there would be no additional charges. There are *kyabarē* for the less well-heeled reveler (especially the "salaryman") which actually operate on this kind of system, but as Michael discovers, there is sometimes a catch. Catherine, the second hostess, orders (and eats) an amazing quantity of extra "snacks," and apparently these were not included in the original bargain. Michael is confronted with a bill for ¥120,000 when he leaves.



Okyaku-sān
"Mister (Customer)."

Anticipating that some of their customers might be reluctant to pay, the *kyabarē* has a backup force of yakuza "enforcers." The tie between yakuza and *kyabarē* or the entertainment trade in general, is well known.

Although it is an older, traditional term, the word *mizu-shōbai* (水商売 literally, "water business") is used to refer to the world of entertainment in general, especially bars, cabarets, or anything having to do with women. Some say that this word is used because the early entertainment trade centered around hot springs and bath houses, while others say it is a more philosophical allusion to the flowing, ever-changing nature of the business.

Michael pays the price: Michael winds up with fleas as a reminder of this night on the town. Fortunately, this can be cured with a trip to the flea doctor (ノミ科 *nomi-ka*).

Nomi o moratte kite shimatte-ita no datta. (rather complex construction meaning) **"He had caught fleas."**

In the end, we discover that Michael's master imagined this entire story when he saw Michael moaning in his sleep as if having a nightmare.

The wife seems especially put-out, perhaps because she doesn't like her husband telling a story which implies knowledge of (experience with?) *kyabarē*.

Using devices such as this, Kobayashi Makoto depicts Michael in a number of different styles.

カチ…
1
Vol:92
ビジネスマン・マイケル
HOTEL
猫ニャンポー
ビジネスマン
マイケル——
今日も大きな
取り引きを成立させ
ようやく
ひとつの緊張から
解放されたのだった
2

1

Sound FX: *Kachi*
(sound of his cigarette lighter)

- *Kachi* is used for "clicking" sounds, such as a latch or lock closing with a "click," (*kachitto shimaru*).

2

Title: *Bijinesuman Maikeru*
Businessman Michael

- *eigyō* means "business/trade," and the word *eigyōman* is sometimes heard, but the all-katakana *Bijinesuman* might seem more international to some.

Narration: *Bijinesuman Maikeru – Kyō mo ōki-na torihiki o seiritsu sase, yōyaku hitotsu no kinchō kara kaihō sareta no datta.*
Businessman Michael – Again today he completed a big deal, and was finally freed from one (source of) tension." (PL2)

- This could be called a semi-literary style. Novels are generally written using the plain/abrupt (PL2) verb forms, and the word *yōyaku* also has a literary feel.
- Vocabulary:

kyō	today	*yōyaku*	finally
mo	also	*hitotsu*	one
ōki-na	big/large	*kinchō*	stress/tension
torihiki	deal/transaction	*kara*	from
seiritsu	completion		

- *seiritsu* is a noun meaning "completion/materialization." *Seiritsu suru* means "be completed/materialized," and *seiritsu saseru* means "cause to be completed/materialized," or simply "complete/materialize." *Sase* is a "continuing form" of *saseru* – "completed . . . and . . ."
- *kaihō* is a noun meaning "liberation/freedom." *Kaihō suru* means "liberate/free," and *kaihō sareru* means "be liberated/freed." *Sareta* is the plain/abrupt past of *sareru.*
- The ending . . . *no datta* could be thought of as "it was that . . .," or "the situation was that . . .."

Signs: (All of the shop names are cat-related words. Here are a few, in no particular order.)

Matatabi	Catnip
Hige	Whiskers
Shippo	Tail
Tsume-Togi	Claw-Sharpener
Mike	Tortoise-shell (pattern of fur, literally "3 (types of) hair")
Kyabare Roshian Burū	Cabaret Russian Blue
Neko-Zushi	Cat Sushi
Hotel Neko Tei	
Neko Nyan Pō	

ねえ兄さん兄さん
かわいい娘いるよ
クラブ「ウニャウニャ」
ん……
マッサージ
3
俺は忙しいんだ……
そう言わないで!!
ペルシャやチンチラの若い娘がそろってんだよ
前金1万円であとは一切なし!!
4
……
ほらあの店なんだけどさ
かわいい娘つけますぜ!!
ね!!
……
ウニャウニャ
5
どうぞいらっしゃいませ〜〜!!
ホステス募集
日給10
6
いらっしゃいませ〜〜
7
……

3

Kyaku-hiki: *Nē, nī-san, nī-san. Kawaii ko iru yo. Kurabu Unya Unya.*
"Hey, buddy, buddy. We've got cute girls. Club Meow Meow." (PL2)
Michael: *N*
"Uhm"

- *nī-san* is a familiar form of *onī-san* ("older brother").
- *ko* is written with the kanji for *musume* ("daughter/girl"), but the reading *ko* is given off to the side. *Ko* (as in *kodomo*) means "child," but is used to refer to young women as well.

4

Michael: *Ore wa isogashii n da . . .*
"I'm busy . . ." (PL2)
Kyaku-hiki: *Sō iwanaide!! Perusha ya Chinchira no wakai ko ga sorotte n da yo.*
"Don't say that!! We have a collection of young Persians and Chinchillas." (PL2)
Maekin ichiman-en de, ato wa issai nashi!!
"Pay ¥10,000 in advance, and there are absolutely no (charges) later!!" (PL2)

- The final *kudasai* has been dropped from . . . *iwanaide kudasai* ("please don't say . . .").
- *sorotte* is a form of the verb *sorou*, meaning "be a complete set/be all present/be matching." *Sorotte n da* is a contracted form of *sorotte-(i)ru n da.*
- *Maekin* is written with the kanji for "before/front money," so it means "advance payment."
- *issai*, with a negative (*nashi* = *nai*), means "not at all/absolutely none."

5

Kyaku-hiki: *Hora, ano mise nan dakedo sa. Kawaii ko tsukemasu ze!! Ne!!*
"Look, it's that place over there. I'll fix you up with a cute girl!! Come on!! (PL2)

- *mise* can refer to any kind of shop, restaurant, or bar.
- *nan* is a contraction of *na no*.
- *kedo* really means "but." It's frequently used in colloquial speech almost like "and," or to avoid bringing a sentence to an abrupt end. The particle *sa* simply serves as a kind of spacing or pause.
- *tsukemasu* is from *tsukeru*, meaning literally "attach."
- The particle *ze* is added for emphasis. *ze* has a rather rough sound and is used only by males. *ne* is an all-purpose tag calling for agreement/consent.

6

Kyaku-hiki: *Dōzo irasshaimasē*
"Please, come in (right this way)." (PL4)

- Note that while *dōzo* could be translated as "Please" in this situation, it has more of the feeling of granting a favor ("Please feel free to step inside") than of asking a favor ("Please step inside").
- *Irasshai* is actually a command form of the verb *irassharu*, but because *irassharu* is inherently honorific, this command form can be used to welcome customers into a shop. The ending *-mase* serves to make the word softer sounding. The *-e* in *-mase* has been elongated to show a sing-song tone.

7

FX: *niko . . .*
smile
Hostess: *Irasshaimasē*
"Welcome." (PL4)

- *Niko niko (suru)* is the most common word for "smile."

は〜〜い
1名様
ご案内
〜〜!!
前金で
1万円
です
うむ
……
8
チンチラの
ローラで〜〜す
マタタビ酒の
水割りでいい
かしら?
うん
……
MATATABI
9
君
いくつ?
生後
8ヵ月
で〜〜す
TATABI
10
あ……
ちょっと
ごめんなさい
ね!!
わたし他に
用があるん
で……
11
すぐ
かわりの
女の子が
来ます
から
うむ……
……
いらっ
しゃい
ませ〜〜
ん……
12
カトリーヌ
でえ〜〜す
……
……
13

8

Kyaku-hiki: *Haaai, ichimei-sama go-annaiii.*
"OK, show one in." (PL4)

- The elongated sounds of *haaai (hai)* and *annaiii (annai)*, show a kind of sing-song tone.
- *ichimei(sama)* is more polite (honorific) than *hitori*, but the meaning is still "one person."
- *annai* means "guidance/showing the way." *go-* is an honorific prefix.

Cashier: *Maekin de ichiman-en desu.*
"It's ¥10,000, in advance." (PL3)

Michael: *Umu . . .*
"Uhuh . . .

9

Laura: *Chinchira no Rōra dēsu. Matatabi-shu no mizuwari de ii kashira?*
"I'm Laura, the Chinchilla. I wonder if a catnip-whisky and water will be OK?" (PL2)

Michael: *Un. . .*
"Yeah. . .

- *Matatabi* means "catnip." The kanji for *sake* (here referring to alcoholic beverages in general) has been affixed, but it is read *shu* in combinations.
- *mizuwari* is a combination of the words *mizu* ("water") and *wari*, from the verb *waru*, meaning "dilute/divide/cut."
- *–kashira* ("I wonder if–") is feminine speech, something like *–ka na* in masculine speech.

10

Michael: *Kimi, ikutsu?*
"How old are you?" (PL2)

Laura: *Seigo hakkagetsu dēsu.*
"I'm eight months old." (PL3)

- *Kimi* is an informal/abrupt word for "you" used only by males to their peers or subordinates. Michael is not only older, he is also the customer, so he can use *kimi*.
- The *sei-* in *seigo* means "birth," and the *-go* means "after."
- The "counter" *kagetsu* is used with months. Note that *hachigatsu* is "August," while *hakkagetsu* refers to a period of eight months.

11

Laura: *A. . . chotto gomen nasai ne!! Watashi hoka ni yō ga aru n de. . .*
"Ah. . . excuse me just a minute!! I have some other business, so. . ."
Sugu kawari no onna no ko ga kimasu kara.
"Another girl will come right away." (PL3)

Michael: *Umu. . .*
"Uhuh."

- *hoka* means "other/different." *Hoka ni* implies "in addition to . . ."
- *yō* = "business/errand/something to take care of"
- *aru n de* is a contraction of *aru no de*. The ending *no de* means "because/since/so."
- *kawari* is from the verb *kawaru*, meaning "take the place of/substitute for." *Kawari no* acts like an adjective to modify *onna no ko*.

12

Catherine: *Irasshaimasē*
"Welcome." (PL4)

Michael: *N . . .*
"Hm . . ."

- *Irasshaimase* was used as a greeting when Michael walked into the "club," but note that it's used again in this situation, even though Michael is already sitting down and has a drink in his paw.

13

Catherine: *Katorīnu dēsu.*
"I'm Catherine." (PL3)

……
TATABI
14
さあ
おひとつ
どうぞ
む……
15
グビビ…
16
あら
おつよいの
ね〜〜〜
すて
き!!
……
17
わたしも
なにか
いただいて
いいかしら
うん……
18
すみま
せ〜〜〜ん
ミニバシ
は〜〜〜
い!!
19
まぐろの刺し身と
鳥のササミの
卵まぶしと
なまり節とニボシと
ちくわとチーズと
カニカマボコと
あとドライフード
を1皿ちょうだい
はい
20
ムシャ
ムシャ
ムシャ
……

14

Catherine: *Sā, o-hitotsu dōzo.*
"Well, please have one (a drink)."
Michael: *Mu*
"Mmm."

- *Hitotsu* is an all-purpose "counter" meaning "one (object/thing)." The honorific prefix *-o* has been added as a polite touch.

15

Sound FX: *gu bi bi . . .*
(sound of Michael nervously gulping down his drink)

- The effect *gubiri gubiri (nomu)* implies small gulps or sips, while *gui gui (nomu)* would be more like "quaff/drink in large gulps."

16

Catherine: *Ara, o-tsuyoi no nē. Suteki!!*
"Oh, you can hold your liquor, can't you. Charming!" (PL2)

- *tsuyoi* literally means "strong," so she's literally saying "You're strong, aren't you." The "polite" use of the honorific *o* prefix has a decidedly feminine touch.

17

Catherine: *Watashi mo nani ka itadaite ii kashira.*
"I wonder if I could have something too?" (PL2)
Michael: *U, un . . .*
"Uh, yeah . . ."

- *mo* = "also" • *nani ka* = "something"
- *itadaite* is from the verb *itadaku/itadakimasu*, a humble word meaning "receive," or "eat," used before eating. The basic pattern for asking if one may do something is verb-*te mo ii desu ka*? Here, the particle *mo* has been omitted. The feminine *kashira* shows that it is a question.

18

Catherine: *Sumimasēn.*
"Excuuuse me (calling waiter)." (PL3)
Sound FX: *Shuba!*
(sound of the lighter igniting) This is a signal to the waiter. While the *kachi* of Michael's lighter in the first frame was more the clicking sound of the lighter mechanism, *shuba!* seems like the sound of the flame igniting. We can assume she has the flame set high to quickly attract the waiter's attention.
Waiter: *Hāi!!*

19

Catherine: *Maguro no sashimi to, tori no sasami no tamago mabushi to, namari-bushi to, niboshi to, chikuwa to, chīzu to, kani-kamaboko to, ato dorai fūdo o hito-sara chōdai.*
"Let me have tuna sashimi, egged filet of chicken breast, half-dried bonito, dried sardines, chikuwa (fish paste), cheese, crab kamaboko (boiled paste), and also one plate of dry food." (PL3)
Waiter: *Hai*

- The connecter *to* ("and") is used between all the individual items, and *ato* ("subsequent/following/next") is used before the final item, as if it were an afterthought.
- *tori* = literally "bird," but generally refers to "chicken" when talking about food.
sasami = fileted breast of chicken (the shape resembles that of a *sasa* bamboo leaf)
tamago = "egg" *mabushi* = "sprinkled/coated" *tori no sasami no tamago mabushi* = "filet of chicken breast coated with egg."
namari bushi = "half-dried bonito"
niboshi = dried sardines *chikuwa* = fish paste in a hollow cylindrical shape
kamaboko = fish paste in a solid semi-cylindrical shape; *kani* = crab

(continued next page)

ゲプ……
……
21
ねえ!! お兄さん
あと2万円払うとスペシャルサービスしてあげられるんだけど……2万円払わない？
え……
22
いや……
そろそろ帰るよ……
23
あらそおお？
24
お客様お帰りだよ～～～!!
へ～～～い
TATABI
25
12万円いただきます
え……
26
さっき追加料金なしっていったじゃないか!!
27
お客さ～～～ん
28

(continued from previous page)

20

Sound FX: *Musha musha musha*
Munch munch munch

21

Catherine: *Gepu*
Burp

22

Catherine: *Nē!! Onīsan. Ato niman-en harau to supesharu sābisu shite agerareru n dakedo . . . Niman-en harawanai?*
"Listen!! Buddy. If you pay ¥20,000 more, I can give you 'special service' . . . Won't you pay the ¥20,000? (PL2)
Michael: *E . . .*
"Huh . . ."

- While the male *kyakuhiki* cat outside the bar called Michael *nīsan*, Catherine puts the honorific *o-* on for a more polite touch – after all, she is a female.
- The particle *to* after a verb (*harau*) makes it conditional – "if/when you pay. . ."
- *supesharu sābisu* = special service; *supesharu sābisu suru* = "give special service."
- *agerareru* is the potential ("can . . .") form of *ageru* = "give/do (for someone)."

23

Michael: *Iya . . . Soro soro kaeru yo . . .*
"Naah . . . I'll be going on home . . ." (PL2)

- *Soro soro* literally means "slowly/gradually/by and by," but it's frequently used in situations like this to mean "It's about time for (me to leave)."

24

Catherine: *Ara, sō?*
"Oh, really?" (PL2, *ara* is generally feminine speech)

25

Catherine: *Okyaku-sama o-kaeri da yō!!*
"Customer leaving!! (PL2 - but using some PL4 words)
Waiter: *Hēi* (corrupted form of *Hai*)

- *-sama* is one step more polite than *-san*, so *okyaku-sama* could be considered PL4 (Very Polite). The verb *da*, however, is strictly PL2, and the emphatic *yo* (elongated to *yō* probably because she is calling out in a loud voice) is associated with informal speech.

26

Cashier: *Jūniman-en itadakimasu.*
"That will be ¥120,000." (PL4)
Michael: *E . . .*
"Huh . . ."

- *itadakimasu* is really a humble word meaning "receive."

27

Michael: *Sakki, tsuika ryōkin nashi tte itta ja nai ka!!*
"Didn't you say before there were no additional charges!!" (PL2)

- *Sakki* = "a little while ago."
- *tsuika* = "additional/supplemantal" • *ryōkin* = "charge/fee"
- In this case, *tte* acts like the particle *to* – coming after what was said and before the verb *itta* (plain past of *iu* = "say").
- *ja nai ka* is a contraction of *de wa nai ka*, literally "is it not (the case that. . .).

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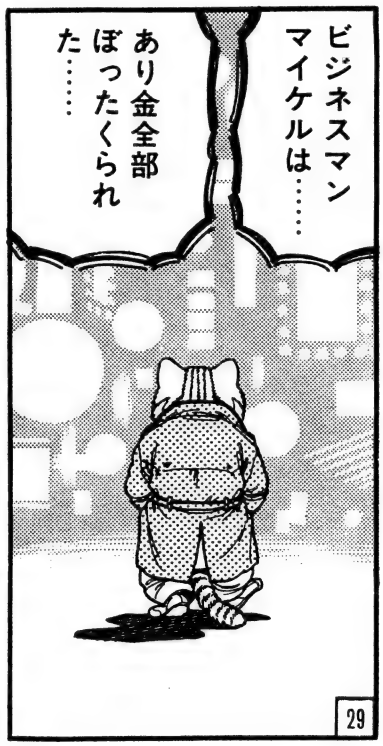
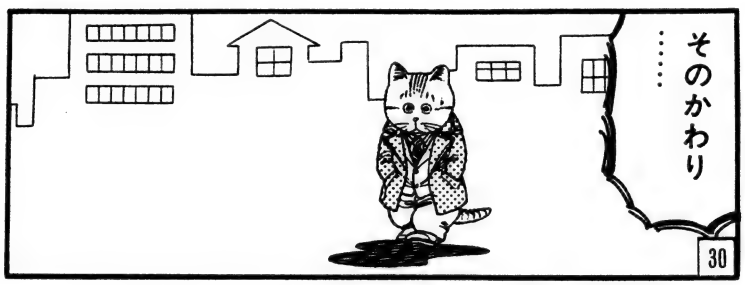
……


ビジネスマン
マイケルは……
あり金全部
ぼったくられ
た……
29


そのかわり
……
30

……

医院
毛皮科
ノミ科
6-6359
31

ノミを
もらってきて
しまっていた
のだった……
皮科
ノミ科
59
32

みてるわけ
ないでしょ
そんな
夢!!
てな夢でも
みてるのだ
ろうか……
ウ〜ン
ウ〜ン
33

THE END

(continued from previous page)

26

Cashier: *Okyakusān*
"Mister (customer)."

- *Kyaku* alone means "customer" or "guest." When a member of the business staff is actually addressing the customer, they would add the *o-* honorific prefix, and either *-san* or the more polite (honorific) *-sama* on the end.

29
30

Narration: *Bijinesuman Maikeru wa . . . arigane zenbu bottakurareta . . . sono kawari . . .*
Michael the businessman . . . had all of his money ripped off . . . in return . . .

- *arigane* means "money on hand." *Ari* is from the verb *aru* which literally means "be/exist," but can be used to indicate possession in a subtle kind of way.
- *bottakurareta* is a slang word meaning "taken/ripped off"
- *kawari* is from the verb *kawaru* = "replace/be substituted for."

31

Sign: *– IIN, Kegawa-ka, Nomi-ka*
– CLINIC, Fur Specialist, Flea Specialist

- The large letters in the middle of the sign say *I'in* = "clinic."
- Actually, *kegawa* alone means "fur." The ending *ka* is used to designate departments (of study), areas (of medical practice), and has several other functions as well. For example, *hifu* = "skin," and *hifu-ka* = "dermatology." *Nomi* = "flea(s)."

32

Narration: *Nomi o moratte kite shimatte-ita no datta . . .*
He had caught fleas . . . (PL2)

- *moratte* is from the verb *morau*, literally "receive."
- *kite* is from the verb *kuru* = "come." So, *Nomi o moratte kuru* would be something like "Come (back) with fleas."
- *shimatte-ita* is a form of the verb *shimau* which is frequently used in colloquial speech to add emphasis.
- *no datta* gives the air of explaning the situation, or of telling a story – "it was that . . ."

33

Husband: *Te na yume de mo mite-ru no darō ka . . .*
"I wonder if he's having a dream like that." (PL2)

- *Te* refers back to the entire sequence, and *na* makes the entire thing into an adjective modifying *yume*. Thus, *te na* functions like *to iu yō na*.
- *yume* = "dream." The usual phrase is *yume o miru* ("have [*lit.* see] a dream"). Using *de mo* instead of *o* gives the feeling "having a dream or something."
- *mite-ru* is a somewhat contracted form of *mite-iru* ("is seeing" PL2).

Wife: *Mite-ru wake nai desho, sonna yume!!*
"There's no way he'd be having that kind of dream!!

- In this usage, *wake* means "situation/case/circumstances." *Mite-(i)ru wake (ga) nai* could be thought of as "The situation of (his) seeing (such a dream) does/could not exist."
- *sonna* = "that kind of," *konna* = "this kind of," *donna* = "what kind of"

Michael: *Ūn, ūn*
Ooh, ooh

Jimi-Hen

じみへん

by

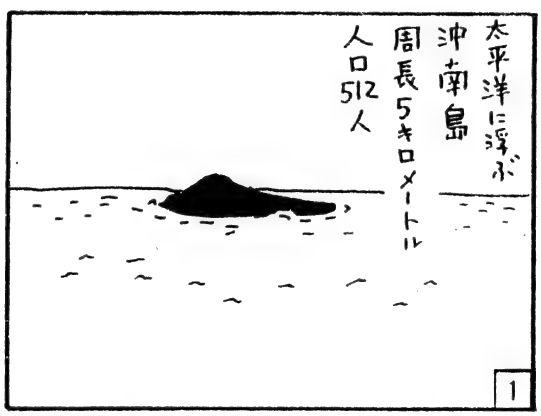
Nakazaki Tatsuya **中崎タツヤ**

Jimi-Hen? We haven't been able to contact Nakazaki-san directly, but our research indicates that this title has at least a double meaning.

(1) Music lovers may know that Jimi Hendrix is affectionately called *Jimi-Hen* by some Japanese rock-n-rollers;

(2) *Jimi-Hen* can also be construed as a combination of the words *jimi*, meaning "plain/simple," and *hen*, meaning "strange/odd." This combination is certainly an apt description of the plain, simple way this manga is drawn, and the strange, odd nature of the stories.

Heavy Slang Warning! While the policeman in this story uses polite speech (PL3 or above), the islanders are using mostly plain abrupt speech (PL2 or lower), together with many contractions and colloquial forms. The result is that the islanders come across as simple but honest country bumpkins. PL3 is completely natural for a policeman in this situation, but the style of drawing gives him more of a "straight arrow" image.



1

Narration: *Taiheiyō ni ukabu Okinantō. Shūchō go kiromētoru, jinkō gohyaku jūni nin.*
Floating in the Pacific Ocean, Okinan Island. Circumference 5 kilometers, population 512. (PL indeterminate, journalistic style)

- *Okinantō* is a made-up name. The kanji for "island" (*shima*) is read *tō* in combinations.
- *shūi* is a more common word for circumference.

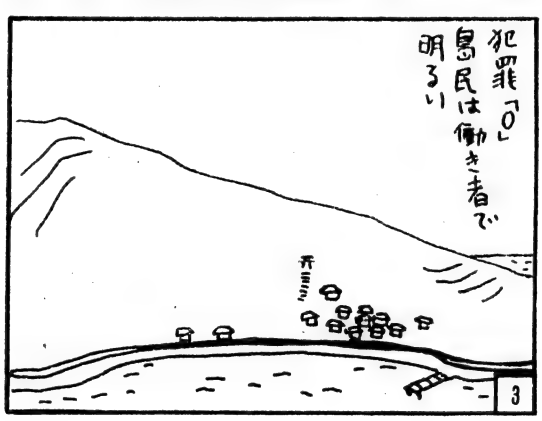
2

Narration: *Kōtsū jiko "zero." Sore mo sono hazu - kuruma nado nai no da.*
Traffic accidents, "zero." And that's what you would expect - there are no cars. (PL2)

- *sono hazu* is literally "that expectation" with "that" referring to "traffic accidents zero."
- The use of *nado* after *kuruma* is somewhat colloquial - *ga* could have been used. *nado* has a nuance of "and what not/and the like."

Narration: *Sore dokoro ka, denki, suidō, gasu mo naku, denpa mo todokanai.*
Far from it, there is no electricity, waterworks, or gas, and radio waves don't reach it. (PL2)

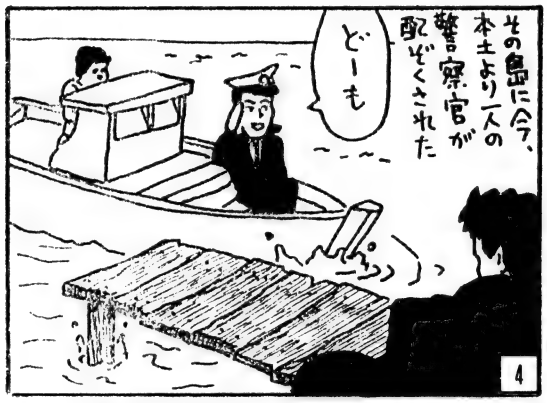
- *denpa* really means "electric waves," and so includes television transmissions too.
- *naku* is a "continuing" form of *nai* ("do/does not exist"). In more colloquial speech, *nakute* might be used.



3

Narration: *Hanzai "zero." Tōmin wa hataraki-mono de akarui.* (PL2)
Crime, "zero." The islanders work hard and are bright and cheerful.

- *tōmin* = citizens of the island
- *hataraki-mono* is from the verb *hataraku* = *"to work"*



4

Narration: *Sono shima ni ima, hondo yori hitori no keisatsu-kan ga haizoku sareta.*
Now, to that island, one police officer has been dispatched from the mainland. (PL2)

- *hondo* = mainland, country proper

Policeman: *Dōmo*
(All-purpose word, used here as a greeting.)

5

1st Islander: *Nani mono da, anta.*
"Who are you?" (PL2)

- *nani mono* is a very abrupt way of asking "who."
- *anta* is a contracted form of *anata*.

Policeman: *Kono shima ni funin shite mairimashita keisatsu-kan no Honda Kazuhiko desu.*
I am police officer Kazuhiko Honda, assigned to this island. (PL3)

- *funin suru* = "proceed to one's post"

6

1st Islander: *Nani shi ni kita.*
"What did you come for?" (PL2)

- *shi* is from the verb *suru*, so *nani shi ni* means "to do what"

Policeman: *Shima no chian o mamoru tame ni yatte mairimashita.*
"I came to maintain the peace and order of the island." (PL4)

- *chian* = public peace and order

7

2nd Islander: *Totchan, chian te nan da.*
"Pa, what's *chian* (peace and order)?" (PL2)

- *totchan* is a slang word for "father"

Father: *Washi ni mo wakaran.*
"I don't know either." (PL2)

- *washi* is a form of *watashi* used primarily by older men.
- *wakaran* = *wakaranai*

1st Islander: *Tsumari, nani o suru n da.*
"In other words, what do you do?"

8

Policeman: *Tsumari, michi ni mayotta hito ni michi o oshietari, dorobō o tsukamaetari suru n de arimasu.*
"In other words, I give directions to people who are lost, and catch thieves." (PL3)

- *michi ni mayou* = "become lost/lose (your) way"
  michi o oshieru = "give directions/show the way"
- The ending *-tari* is used on two (or more) verbs when the actions are performed/occur intermittently.
- Using *de arimasu* (instead of *desu*) gives a military tone.

9

Sound FX: *Zawa zawa zawa*
("buzz" sound of people talking among themselves)

- *zawa zawa* can be used to express rustling sounds, like leaves in the wind; *zawatsuku* means "be noisy, in a commotion."

10

1st Islander: *Dorobō tte nan desu ka.*
"What is a thief?"

- *tte* can be thought of as a contraction of *to iu no wa.*

11

Policeman: *Dorobō tte. . . desu kara, hito no mono o damatte jibun no mono ni suru warui yatsu desu.*
"A thief is. . . so, it's a bad guy who takes other people's things for his own." (PL3)

- *desu kara* is often used at the beginning of a sentence to mean "that is to say."
- In this case *damatte* (from *damaru*) has the nuance "without permission." *Damaru* can also mean "be quiet."
- *yatsu* is a slang word meaning "guy/fellow"

12

Sound FX: *Zawa zawa zawa*
("buzz" sound of people talking among themselves)

13

1st Islander: *Ē – to, sō sutto, dorobō tsū no wa jibun de wa shigoto o shinēde...*
"Uuh, so, a thief doesn't work himself..."

- *ē–to* makes a pause while someone is thinking. The elongation of the *e* sound is shown with a dash here.
- *sō sutto* is a contraction of *sō suru to.*
- *tsū no wa* is a contraction of *to iu no wa.*
- In masculine slang speech (especially that of gangsters, laborers, etc.), the vowel combination *ai* can become *ē*, so *shinēde* a rough form of shinaide.

Policemen: *Hai.*

14

1st Islander: *. . .hito no rusu o neratte, tada motte tchau tsū no ka.*
". . .he watches for people to be gone and just carries things off?" (PL2)

- *neratte* is from the verb *nerau* which literally means "aim at/for," but implies "watch for" or "wait for (an opportunity)".
- *motte tchau* is a contraction of *motte itchau,* which is a contraction of *motte itte shimau.* The verb *shimau* adds emphasis to *motte iku.*
- *tsū no ka* is a contraction of *to iu no ka.*

Policeman: *Sō desu.*
"That's right."

15

1st Islander: *Shimattā. Nan de ki ga tsukanakatta n da.* (PL2)
"Oh no! Why didn't I think of that?"

- *shimatta* could be translated as "Damn" "Gosh," or the expletive of your choice.
- *ki ga tsuku* = notice, think of

2nd Islander: *Sorya raku da.*
"That would be so easy."

- *Sorya* is a contraction of *sore wa.*
- *raku* means "easy" in the sense of an easy, comfortable life.

3rd Islander: *Sokka*
"Oh, yeah."

- This is *sō ka* (expression of realization/new understanding) spoken with feeling.

Tanaka-kun 田中くん

by
Tanaka Hiroshi **タナカヒロシ**

Shinjinrui – the "New Breed"

is the title of this first strip. This is the word used to refer to the growing number of (mostly younger) Japanese people who put personal life before work.

Part of the humor in *Tanaka-kun* results from the juxtaposition of old and new in his values and lifestyle. In the strip on the right, Tanaka-kun refuses to do overtime work because he wants to get to the public bath (*sentō* 銭湯) before it closes. With the rising standards of living in Japan, more and more apartments have a bath, and going to the public bath has taken on something of an "old fashioned" image. Tanaka-kun leaves work at 5:00 just like one of the "New Breed," but he's really an old-fashioned kind of guy in many ways.

- **The *shin-* in *shinjinrui*** is written with the kanji for "new," read as *atarashii* 新しい by itself. This is the same *shin-* as in *Shinkansen* 新幹線 (the "bullet train"). *Shinkansen* really means "new trunk line," but was rendered as "New Tokaido Line" in English. This *shin-* is also the *shin-* in *shinbun* 新聞 ("newspaper"), which is written with the characters for "new" (新 *shin*), and "hear" (聞 *bun*).

- ***Jin*— as in *Mangajin*** means "person." Read as *hito* by itself, it can refer to an individual person, or to the human race/people in general. This is also the *-jin* that's used to designate race or nationality, as in:

Amerika-jin	アメリカ人	"American"
Nihon-jin	日本人	"Japanese person"
Tōyō-jin	東洋人	"Oriental person"

- ***Rui* means** "sort/genus/class." *Jinrui* refers to "mankind/the human race" and is also a biological term for *homo sapiens*. The word for anthropologist is *Jinrui gakusha* 人類学者 (*gakusha* = "scholar"). *Honyūrui* 哺乳類 is the biological term for "mammals."

Title: *Shinjinrui*
The New Breed

1

Kachō: *Zangyō tanomu yo. . .*
"Do this overtime work, would you." (PL2)

- *Zangyō* is written with the characters for "remain" (*ZAN/nokoru*) and "business/work," (*GYŌ*), as in *sangyō* = "industry."
- The plain verb *tanomu*, especially with *yo* for emphasis, would be used only with close friends or subordinates. It's not inconceivable that a kinder, gentler boss might use *o-negai (shimasu)* in this situation.

New Breed: *Kore kara dēto nan desu.*
"I've got a date now." (PL3)

- *Kore kara* is literally "from this," so it means "(from) now."
- *nan* is a contraction of *na no*, and it shows that an explanation is being given.

Kachō: *Kimi wa shigoto to dēto to dotchi ga daiji nan da?*
"Which is more important to you, your work or your date? (PL2)

- *Kimi* is a familiar/abrupt word for "you," used only by males (but used to refer to both males and females).
- *dotchi* is a colloquial version of *dochira*, literally "which one," or "which way/direction." *Dochira/dotchi* is used when asking for a comparison – *Dochira ga okii desu ka* = "Which is bigger?"

2

New Breed: *Mochiron dēto desu.*
"Of course, my date is." (PL3)
Kachō: *Kore ga shinjinrui ka.*
"So this is the new breed." (PL2)

- The particle *ka* is used here to show that a realization is being made. He's not really asking a question.

3

Tanaka-kun: *Hayaku ikanai to sentō ga shimatchau no de. . .*
"If I don't go soon the public bath will close, so. . . (PL indeterminant, but PL3 implied)

- The particle *to*, after a negative verb, means "if (I) don't. . ."
- *shimatchau* is a contraction of *shimatte shimau. Shimatte* is a form of the verb *shimaru*, meaning "close."

Kachō: *Kimi wa shigoto to sentō to dotchi ga daiji nan da?*
"Which is more important to you, your work or the bath?" (PL2)

4

Tanaka-kun: *Sentō desu.*
"The bath is." (PL3)
Kachō: *Kō iu no nani-jinrui to iu no ka ne?*
"What breed is someone like this?" (PL2)

- *Kō iu* means "this kind of." The particle *no* serves to "nominalize" this, so *Kō iu no* means "one of this kind/one like this." Its use to refer to a person is slightly derogatory.
- The use of *ne* here shows that he is pondering/puzzled.

A More Challenging Job

Title: *Kopii*
Copy

1

Boss: *Tanaka-kun, kore kopii tanomu.*
Tanaka-kun, copy this for me. (PL2)

- As is frequently the case in colloquial speech, there are no particles in this sentence. *no* (indicating possession) could have been used after *kore* ("copy of this"), and *o* (indicating object) could have been used after *kopii.*
- *tanomu* means "ask/request," and from a usage standpoint, it can be thought of as an informal/abrupt counterpart of *o-negai shimasu.* The word itself, and especially this plain/abrupt PL2 form (*tanomu*) – as opposed to the PL3 form (*tanomimasu*) – is suitable for use only with close friends or, as in this case, subordinates.

2

Tanaka-kun: *Kachō! Sō iu shigoto wa arubaito ni tanonde kudasai.*
"Kachō! Ask the part-timers/temps to do that kind of work. (PL3)

- *Kachō* = "section chief/head," *buchō* = "department head"
- *Sō iu* = "that kind of," *kō iu* = "this kind of"
- *arubaito* really means "part-time job." The person would be *arubaito no mono*, or for example *arubaito no gakusei* = "student doing part-time work." *Arubaito* is taken from the German word *arbeit.*

3

Tanaka-kun: *Boku ni wa motto muzukashii shigoto o yarasete kudasai.*
"Give me a more difficult job." (*Lit.* "Have me do a more difficult job." – PL3)

- *Boku* is an informal word for "I/me" used by males, especially boys and younger men.
- *yarasete* is the "causative" form of the verb *yaru* ("do"), so it means "cause to do/have (someone) do."

4

Tanaka-kun: *Kopii-shitsu, kopii-shitsu*
"Copy room, copy room"

- *shitsu*, meaning "room," is used in words such as *kyōshitsu* = "classroom," and *anshitsu* = "darkroom"

Even Tanaka-kun has problems with kanji

Title: *Tsukue to Makura*
Desk and Pillow

1

(novel): *Seinen wa makura ni mukau to yo ga akeru made benkyō shita?*
"The youth would sit at his pillow and study until dawn"? (PL2 - literary style)

- The reading *makura* ("pillow") is shown next to the kanji for *tsukue* ("desk"), showing that Tanaka-kun has misread the word. The small hiragana characters used to show readings are called *furigana*, or *yomigana*.
- *mukau* can mean "face toward/look out over," but with *tsukue*, it means "sit (down) at." The particle *to* after a verb generally means "when. . ./if. . ." but in this case it seems to be expressing a habitual action – "When he sat down at his desk, he would study until dawn."
- *yo ga akeru* = literally "night becomes light/opens."

2

Tanaka-kun: *A! Makura ja nakute, tsukue da.*
"Ah! It's desk, not pillow." (PL2)

- *nakute* is a continuing form of *nai*, the plain/abrupt form of *arimasen*. In general, PL2 forms are used within the sentence, even when the final verb is PL3.

3

Tanaka-kun: *Toki doki tsukue to makura o yomichigaeru n da yo nā, boku wa. . .*
"Sometimes I misread 'desk' and 'pillow,' don't I. . ." (PL2)

- *yomichigaeru* is a combination of the verbs *yomu* ("read") and chigaeru ("change/alter/mistake for.")
- This use of *...n da* after the verb implies that an explanation is being given. *yo* adds emphasis, and you could say that nā had something of a reflective tone here (". . .don't I").
- Even though the use of a subject in Japanese is optional, it's frequently added this way – almost as an afterthought.

Tanaka-kun: *Mā, onaji yō na mon ka.*
"Well, I guess they're the same sort of thing." (PL2)

- *mon* is an abbreviated form of *mono* ("thing").
- This usage of *ka* immediately after a noun, shows that a realization has been made – it's not really a question.

4

Sound FX: *Kū kū, kā kā*
(sound of Tanaka-kun's breathing as he sleeps peacefully)

Tanaka-kun's Date

Title: *Dēto*
The Date

1

Friend A: *Ashita, dēto nan da-kedo sa. . .*
"I've got a date tomorrow, and. . . (PL2)
Friend B: *Un. . . Sore de?*
"Uhuh. . . So?" (PL2)

- This is a good example of the wide range of uses of *da/desu*. *kedo* ("but" – used more like "and" here) is closely linked to *da*, and *dakedo* is almost like a single word.
- *sa* makes a break after this phrase

2

Friend A: *Kuruma kashite kurenai ka na?*
"I wonder if you'd lend me your car? (PL2)
Friend B: *A, ii yo.*
"Oh, sure." (PL2)

- *kashite* is from *kasu* = "lend"
- *kurenai* is the plain/abrupt negative of *kureru* = "give/do for," used among peers or to subordinates.

3

Tanaka-kun: *Ashita, dēto nan da-kedo sā. . .*
"I've got a date tomorrow, and. . ." (PL2)
Friend B: *O! Kanojo dekita no ka.*
"Oh! Did you find (make) a girlfriend." (Pl2)

- The particle omitted after *kanojo* is *ga*. Although *dekita* is translated as "find/make" here, it has the meaning "be done/be made" in addition to its implication of "be able to," and so *kanojo* would be the subject or topic.

4

Tanaka-kun: *Kanojo kashite kurenai ka na?*
"I wonder if you'd lend me your girlfriend?" (PL2)
Friend B: *Kanojo mo inai no ni dēto suru na yo!*
"Don't (make a) date when you don't even have a girlfriend!" (PL2-1)

- *Kanojo ga inai* would mean simply "don't have a girlfriend," but the use of *mo* ("also/either") gives the implication "don't even have a girlfriend."
- *no ni* after a verb means "even though. . ."
- The particle *na* after the plain abrupt form of a verb makes a negative command, but this could be considered PL1.

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Hotel ホテル

by

Ishinomori Shōtarō 石ノ森章太郎 **(Part II)**

The artist: Ishinomori Shōtarō is one of the top *manga-ka* (manga writer/artists) in Japan. As a result of the publication of the English translation of his economics text-manga *JAPAN, Inc.* (Japanese title *Nihon Keizai Nyūmon* — "An Introduction to Japanese Economics") he is also one of the few Japanese manga artists known in the U. S. outside of animation and action manga circles.

Ishinomori was a disciple of Tezuka Osamu, the man generally credited with developing the format of the modern Japanese story -comic, and had his first works published while still in high school. He has created comics in a wide variety of genre, from children's stories to science fiction.

Japanese manga artists are known for their high volume of output — it is not uncommon for a popular artist to have different serial stories running simultaneously in several weekly or bi-weekly magazines. Ishinomori is especially prodigious. In his book *Manga! Manga! The World of Japanese Comics*, Frederik Schodt reports that Ishinomori holds an unofficial record of having drawn over 500 pages in one month!

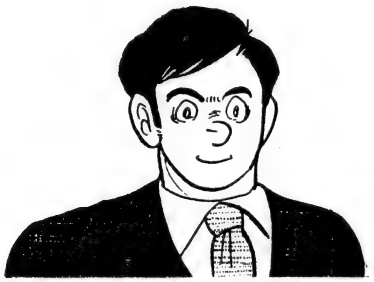
The Series: *Hotel* is a regular feature in Shōgakukan's bi-weekly *Biggu Komikku* (Big Comic) magazine. Each installment is approximately 20+ pages and is a complete story in itself. As is the case with most popular manga, collections of these stories are also published in book form (called *tankōbon*, "separate volumes"). The story we present here appeared in Vol. 12 of the *tankōbon* series, published in 1989.

The hotel in *Hotel* is the *Puraton* (Platon—we have heard that this actually the way the Greek name *Plato* is rendered in katakana), a "first class hotel *(ichi-ryū hoteru*) in Tōkyō. The staff members of the hotel (Tōdō-san, Matsuda-San, Sekikawa-san, *et al.*) are regular characters, and some stories center around their activities. In our story, however, the hotel staff do not even appear until the 10th page (just where Part II picks up), and Namiki-san, the young businessman who winds up staying in the *Puraton*, is the central character.

The staff of the *Puraton* all take their jobs seriously, professionalism is admired, and the "heroes" are people who do their jobs well. To some American readers, this series might seem like propaganda put out by hotel management to encourage employees to do a better job, but in fact, *Hotel* is just another popular comic strip story in Japan.

The staff of the Hotel Platon

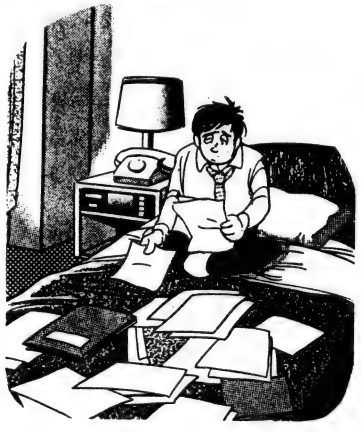
In Part I, we met Namiki-san.



a young businessman employed by a company in Kyushu (we never learn exactly what kind of business they are in). His company is negotiating with a potential client in Tōkyō, and in an attempt to prove himself, Namiki-san volunteers to go to Tōkyō alone to "Close the deal" (the term used in the story is *shōdan o seiritsu saseru*, literally "conclude the business talks").

What was supposed to be an overnight trip has stretched into three days, and Namiki still has not been able to satisfy his potential client's demands. In some of the opening scenes we see him being asked to make changes and resubmit some paperwork (the word used in the story is *shiryō*, "data, material"). We never learn exactly what kind of paperwork it is, but we can assume it is a contract or agreement of some kind.

Namiki doesn't have access to a word processor, and he's staying in a "cheap business hotel" (*yasui bijinesu hoteru*) right next to the train track.



Unable to get his paperwork together, he gets an extension on his appointment, but fearing that he is at the end of his rope, calls his home office in Kyushu to "give up" *(gibu appu)*.

The president of the company is a hard-boiled, strictly business type—

who tells Namiki to come back to Kyūshū where he will be transferred from the business department and assigned to the warehouse. But Namiki's immediate supervisor, Sano-san—

thinks he knows a way to save the situation and save Namiki's job.

Namiki is instructed to check into the Hotel Platon. Sano then calls his old friend at the hotel, Tōdō-san, and asks him to help take care of Namiki. Tōdō-san and his assistant Matsuda-San—

help Namiki refresh himself and the secretarial service handles the revisions in the paperwork. Namiki realizes that staying in a cheap hotel was a false economy.

Sano flies up from Kyūshū to check on Namiki, but seeing that the situation is well in hand, lets Namiki go on to his final appointment by himself. Although we never see it happen, there is no doubt that Namiki "closes the deal."

48
Sound FX: Shā!
(the pneumatic sound of
an automatic door opening)
48
13

…並木さんですね…？
東堂です。
お待ちしておりました。
――ようこそ、ホテル・プラトンへ…！
49
よ、よろ……
しく……
ヨロ
ヨロ
50
大丈夫ですか!?
…すみません……
す
51
ここ二、三日満足に眠ってないもんですから……
52

49

Tōdō: *Namiki-san desu ne? Tōdō desu.*
You are Mr. Namiki, aren't you? I'm Tōdō. (PL3)
O-machi shite orimashita. Yō koso Hoteru Puraton e...!
"We've been waiting for you. Welcome to the Hotel Platon!" (PL4)

- *O-machi* is from the verb *matsu* ("wait"). Although from a strictly functional point of view *o-machi shite orimashita* has the same meaning as *matte imashita*, the *o-* prefix and the use of *orimashita* make a quantum difference in politeness.
- The *yō* in *yō koso* is a polite/formal form of the word *yoi* ("good"), and *koso* means "indeed." The complete expression is *Yō koso (Hoteru Puraton e) oide kudasaimashita*, pretty close to "Welcome to (the Hotel Platon)" in English.

50

Namiki: *Yo, yoro... shiku...*
"Pl, pleased... to meet you... (PL3-2)

- Of course, *yoroshiku (o-negai shimasu)* has a much broader range of meaning and usage than simply "Pleased to meet you," but in this situation, that would seem to be an appropriate English equivalent.

Sound FX: *Yoro yoro*
(a staggering or faltering effect - something of a pun here, since *yoro* is the first part of *yoroshiku*)

51

Tōdō: *Daijōbu desu ka!?*
"Are you all right!?" (PL3)
Namiki: *Su... sumimasen...*
"E... excuse me..." (PL3)

- Note that *daijobu* means "all right" more in the sense of being physically well. It would not be used in asking permission - "Is it all right if I use your phone?" would be *Denwa o karite mo ii desu ka?*
- In this situation, *sumimasen* could mean either "excuse me/I'm sorry," or "thank you."

52

Namiki: *Koko ni, san nichi manzoku ni nemutte-nai mon desu kara...*
"It's that I haven't slept very much/well the past two or three days... (PL3)

- *manzoku* = "satisfaction," *manzoku ni* = "satisfactorily"
- *nemutte-(i)nai* is from the verb *nemuru* ("sleep").
- *mon*, a shortened form of *mono*, is used to emphasize that a reason is being given.

Namiki: *Ha!*
"Huh!"

こ…
ここは!?
53
…先輩に
言われて、
プラトンの
東堂さんを
訪ねて……
てだ、
54
充分に睡眠を
とられたよう
ですね…!
ほ
フフ
——顔色が
良くなりました。
ど、どうも!
56
コッ
コッ
55

53

Namiki: *Ko... koko wa!?*
"Wh... where is this!?" ("Where am I?")

54

Namiki: *Sō da! / Senpai ni iwarete, Puraton no Tōdō-san o tazunete...* (PL2)
"That's right! / I got instructions from Sano, and came to see Tōdō at the Platon..."

- *Senpai* is a term used to refer to someone who has more seniority than one's self. Strictly speaking, anyone who had been employed by the company longer than Namiki-san would be his *senpai*. Sano is also Namiki's *kachō* (section chief), so the fact that Namiki used the word *senpai* (instead of *kachō*) here shows a feeling of closeness or familiarity. In a school setting, *senpai* would be one's upperclassman.
- *iwarete* is the -te form of *iwareru*, the passive form of the verb *iu* ("say").
- *tazunete* is from *tazuneru* = "call on/visit"

55

Sound FX: *Ko! ko!* – or, this could be *kotsu kotsu*
Knock! knock! (a knocking sound)

- The standard knocking sound is *kotsu kotsu*; however, the *tsu* drawn here is so small that it looks like the small *tsu used to indicate that a sound is cut off sharply. We'll let you decide.*

56

Matsuda: *Ho. Jūbun ni suimin o torareta yō desu ne...!*
"Hm. It looks like you got enough sleep...!" (PL3)

- *jūbun* = "enough" • *suimin* = "sleep (noun),"
- *suimin o toru* = "get sleep." The passive form of a verb can be used for added politeness. *torareta* is the past form of *torareru*, the passive form of *toru*, used here for added politeness.

Tōdō: *Fu fu fu. Kao-iro ga yoku narimashita.*
"(chuckling) Your facial color has improved." (PL3)

- *Kao* = "face (noun)," *kao-iro* = "facial color"
- *yoku* is the adverb form of *yoi* ("good"), and *naru* means "become," so *yoku naru* = "become better/improve." *narimashita* is the (ordinary polite) past of *naru*.

Namiki: *Do, dōmo*
(an all-purpose word, probably "thank you" in this situation)

それじゃこれから
ゆっくりと
羽を伸ばして
ください……
57
羽を伸ばす
ですって!?
そんな事を
してる暇は
…ボクには……
それが
いけないん
です。
ほら
ほら
ね!
松田さん!
58
松田で〜す。
ご案内
いたします……
59
——ここは、
アスレチック。
こっちは、
スイミング・
プール
…どうです?
60
そんな——
泳いでる暇
なんか……
61

57

Tōdō: *Sore ja kore kara yukkuri to hane o nobashite kudasai.*
"Well then, now please relax and enjoy yourself." (PL3)

- *kore* = "this," *kara* = "from," so *kore kara* has the meaning of "from this (time/point)," or "(starting) now."
- *yukkuri* literally means "slowly, without haste."
- *hane o nobasu* literally means "stretch (your) wings."

Namiki: *Ha, hane o nobasu desu tte!?*
"Did you say 'enjoy myself'!?" (PL3)
So, sonna koto o shite-ru hima wa ...boku ni wa....
"I... (don't have) time to be doing that kind of thing."

- *desu tte* is used when reporting (or repeating/questioning) what someone else said.
- *hima* means "time," or "free time." *sonna koto o shite-(i)ru* ("doing that kind of thing") modifies *hima*.
- *boku* is an informal word for "I/me" used by males, especially young boys.

58

Tōdō: *Hora hora, sore ga ikenai n desu.* *Ne!* *Matsuda-san!*
"Now now, that won't do. **Will it!** **Matsuda-san!"** (PL3)

- *Hora* can mean "look, look here," i.e. it is used to call someone's attention to a point.
- Again, *ikenai* means "bad, won't do, wrong."

FX: *Nikā*
Grin
Matsuda: *Matsuda dēsu.*
"I'm Matsuda." (PL3)

- *Nikā* represents a broad smile or grin (sometimes a "leer"). *niko niko* is the standard word for "smile."
- *desu* is elongated to *dēsu* for a theatrical effect. This is common among entertainers.

59

Matsuda: *De wa, go-annai itashimasu.*
"So, let me show you around." (PL4)

- *annai suru* = "guide, lead around, show the way." The use of *itashimasu* makes this PL4.

60

Matsuda: *Koko wa asurechikku.* *Kocchi wa suimingu · pūru...* *Dō desu?*
"This (area) is the athletic (club). **This is the swimming pool...** **How about it?** (PL3)

- *Kocchi* is a colloquial form of *kochira*, literally "this way/direction."
- Because the question word *dō* is used, it is not absolutely necessary to use the question marker *ka* on the end. Dropping the *ka* gives a softer feeling. When *ka* is dropped the -*su* is pronounced with a slightly rising pitch.

Namiki: *So, sonna--- oyoide-ru hima nanka...*
"S, such--- time for something like swimming... (PL open)

- The word *sonna*--- (followed by a pause) is frequently used when protesting what someone has said.

61

Sound FX: *Basha basha basha*
Splash splash splash

——頭のモヤモヤなんか吹っとんでしまったでしょう!?
62
……
……倉田です。
——本日のお夕食……
63
おすすめは、ニューヨーク・カット・ステーキですが……
64
17
——佐伯です。
資料作りをお手伝いいたします…！
65
資料、
作り…！
66

62

Matsuda: *Atama no moya moya nan ka futtonde shimatta deshō!?*
"The fogginess in your head has cleared out, hasn't it" (PL3)

- The word *moya* refers to a real haze or mist. *Moya moya* is a fogginess or mist-like condition.
- *nan ka* can be used after a word instead of the particle *wa*, giving the meaning "such as, and the like." In this way it is similar to *nado*.
- *futtonde* is the *-te* form (or *-de* form in this case) of the verb *futtobu*, a combination of *fuku* ("blow") and *tobu* ("fly"). In this case *shimatta* (from the verb *shimau* = "finish, conclude") gives the implication "completely...."

63

Waitress: *Kurata desu. Honjitsu no o-yūshoku...*
"I'm Kurata. Dinner for today... (PL3-4)

- *honjitsu* is a somewhat formal word for *kyō* ("today").

64

Waiter: *O-susume wa, Nyū Yōku · katto · sutēki desu ga...*
"My recommendation is the New York cut steak." (PL3)

- *O-susume* is from the verb *susumeru* "recommend." *O-susume-hin* refers to the actual item or piece of merchandise which is recommended.
- *ga* at the end of a sentence or clause really means "but." It is frequently used as it is here to give a softer touch. The waiter does not really intend to add anything else to the sentence, but by using *ga* he avoids bringing the subject to a hard and complete close. This can also imply that the speaker is waiting for the other person's response.

65

Secretary: *Sahaku desu. Shiryō-zukuri o o-tetsudai itashimasu...!*
"I'm Sahaku. I'll help you prepare the data (paperwork)!" (PL4)

- *-zukuri* is from the verb *tsukuru* ("make, prepare"). The root of this verb (*-masu* form, minus the *-masu* → *tsukurimasu*) is used as a noun. In this combination, it changes to *zukuri* for ease of pronunciation.
- Likewise, *tetsudai* is the root of the verb *tetsudau* ("help, assist"). Adding the polite *o-* and using this with *itashimasu* gives a quantum leap in politeness over *tetsudaimasu*.

66

Namiki: *Shiryō, zukuri...!*
"Data, preparation...!"

も、もういいんですよ！
どうせ、間に合わないし……
——間に合わせましょう!!
67
…プラトンの人たちって……
68
ずいぶん、親切なんですねえ。
いいえ
——これは、親切ではないのです…！
69
——仕事なんです！
仕事!?
チャッ チャッ チャッ
ビジネスマンが出張で不便を感じないように、ホテルにはビジネス・サービスという部署があり……
70
ワープロ、コピー、ファックスは自由に使用できますし、セクレタリーもお貸しするんです。
——ですから、なんなりと……
…オレは……
71

67

Namiki: *Mo, mō ii n desu yo! Dōse, ma ni awanai shi...*
Th, that's all right! Anyway, it wouldn't be in time, and... (PL3-2)
Secretary: *Ma ni awasemashō!!*
"Let's make it be in time!! (PL3)

- *ii* means "good" in a broad sense, and the expression *ii desu* sometimes causes confusion even among Japanese people since it can mean "That's fine/I'm OK (No, thank you)," or "That would be nice (Yes, please)." When *mō* ("already,") is added, however, the meaning is clear - "No, thanks."
- *ma ni au* means "be in/on time." The causative form of the verb *au* is *awaseru*, so *ma ni awaseru* means "cause to be in/on time."

68

Sound FX: *cha cha cha*
(sound of the computer keys - the small *tsu* at the end indicates that the sound is cut off sharply. This is a made-up sound, related to *kacha kacha*, a heavier "clanging" sound.)
Namiki: *Puraton no hito-tachi tte...*
"The people at the Platon...

- *-tachi* is added to *hito* to make it plural.
- *tte* can be thought of as a colloquial form of *to iu no wa*. In the usage shown here, it's really similar to a simple *wa*, indicating the topic/subject.

69

Namiki: *...zuibun shinsetsu nan desu nē.*
"...are very kind, aren't they." (PL3)
Sound FX: *cha cha*
(sound of computer keys)
Secretary: *Iie, kore wa shinsetsu de wa nai no desu...!*
"No, this is not kindness...! (PL3)

70

Secretary: *Shigoto nan desu!*
"It's business!" (PL3)
Namiki: *Shigoto!?*
"Business!?"
Secretary: *Bijinesu-man ga shutchō de fuben o kanjinai yō ni,*
"So that businessmen don't experience any inconvenience on a business trip,
hoteru ni wa bijinesu sābisu to iu busho ga ari...
"hotels have departments called business services, and...

- *shutchō* = "business trip" • *fuben* = "inconvenience"
- *kanjinai* = negative of the verb *kanjiru* ("feel, experience")
- *____yō ni* means "so that/in order that____"
- *busho* means "department," but the use of *-sho* gives it a slightly military feeling of "duty station, post." *bumon* is perhaps a more common word to refer to a department or division of a company.

71

Secretary: *wāpuro, kopī, fakkusu wa jiyū ni shiyō dekimasu shi, sekuretarī mo o kashi suru n desu.*
"you can use the word processor, copy machine and fax as you like, and we 'loan' secretaries too." (PL3)
Desu kara, nan nari to...
"So, whatever/anything...."
Namiki: *Ore wa...*
"I..."

(continued next page)

会社の出張費を浮かせようとして、安いビジネスホテルにばかり泊っていた……
——それが、どうだ…!!
一流ホテルに泊ったとたん、
気分まで一流になったような気がする!!
72
19
…なんかこれなら——なんでもやれそうな気になってきた!!
73
——おはようございます!
資料が出来上がりましたよ!
ほんとだ、出来てる。
…完璧だ、よしこれなら!!
74

(continued from previous page)

- *jiyū* = "freedom," *jiyū ni* = "freely, as one likes"
- *shiyō* = "usage," *shiyō suru* = "use, make use of," and *shiyō dekiru* = "can use."
- *o-kashi suru* is a polite form of the verb *kasu* ("lend"). As shown in this example, *kasu* ("lend"), and *kariru* ("borrow") have a wider range of uses than their English counterparts.
- Remember that *ore* is a slang, informal word for "I/me" used only by males. It is difficult for non-Japanese people to refer to themselves this way without sounding funny.

72

Namiki: *Kaisha no shutchō-hi o ukaseyō to shite, yasui bijinesu hoteru ni bakari tomatte-ita...*
"Trying to save on the company's travel expenses, I was staying only in cheap business hotels... (PL2)
Sore ga dō da!!
"And what happens?" (lit. How is it?') (PL2)

- The suffix *-hi* means "-expense."
- *ukaseyō* is a form of *ukaseru*, which is the causative form of the verb *uku*, which means "float, rise, come to the surface," but is also used to mean "save, conserve, economize."
- *bakari* = "only, just"
- *tomatte-ita* is a form of the verb *tomaru* = "spend the night, stay."

Namiki: *Ichi-ryū hoteru ni tomatta totan, kibun made ichi-ryū ni natta yō na ki ga suru!!* (PL2)
"The moment I stayed in a first-class hotel, it seems like even my mood became first-class!!"

- *totan* = "very instant/moment"
- *kibun* = "mood, feeling" • *made* = "as far as, to the extent, even"
- *natta* is the plain/abrupt past of the verb *naru* = "become"
- *ki ga suru* means "feel, have a feeling (that)," and *yō na* means "like, as if."
- Because of the different ways that tenses of some verbs are used in Japanese, it is difficult to make the tenses agree in English and still reflect the original Japanese.

73

Namiki: *Nan ka, kore nara nan de mo yaresō na ki ni natte-kita!!*
"Somehow, I've come to feel that under these conditions I could do anything!! (PL2)

- *nara* = "if," so *kore nara* literally means "if this," implying "this way, under these conditions."
- *-sō* on the end of a verb means "seems like." In this sentence, *-sō* has been added to *yareru* ("can do"), a form of the verb *yaru* ("do").
- *natte-kita* is the plain abrupt past of *natte-kuru*, a combination of *naru* ("become") and *kuru* ("come"). This may seem somewhat redundant, but it's necessary here because *ki ni naru* alone means "be bothered, disturbed."

74

Sekikawa: *Ohayō gozaimasu! Shiryō ga deki-agarimashita yo!*
"Good morning! The data has been completed! (PL3)

- *deki-agarimashita* is the ordinary polite past form of *deki-agaru*, a combination of *dekiru* (used by itself to mean "be made, completed"), and *agaru* (literally "come up," also used to mean "be completed.")

Namiki: *Honto da, dekite-ru. Kanpeki da, yoshi, kore nara!!*
"It's true, it's completed. It's perfect, OK, with this...!!" (PL2)

- Here *dekiru* is used alone to mean "be completed," but note that the form is *dekite-(i)ru*. *Dekiru* is one of the so-called "instantaneous" verbs whose *-te iru* form means "has been" instead of "in the process of."
- Compare this usage of *kore nara* with that in the previous frame.

あ
——いけね、スーツが!!
75
…一泊だけの予定だったもので……
う…
なるほど!
76
——本人はリフレッシュ出来たが、スーツの方がまだ…という訳ですね。
——行ってみましょう!
どこへ!?
77
クリーニングへ…!
ま
間に合わないでしょう!?
——仕事のアポは、午後一時だったでしょう。
ドライ・クリーニングのクイック・サービスを頼み込んでみます!!
78
…よし!
79

75

Namiki: *A, Ikene, sūtsu ga!!*
"Ah, this won't do, my suit!! (PL2)
FX: *Yore*
(effect of being limp and wrinkled - *yore yore no...* is more of a standard term for "wrinkled/sloppy/worn out." The use of a single *yore* gives a "comic book effect."

- *Ikene* is a contracted form of a slang word. The "standard" word *ikenai* can become *ikenē* in rough, slang, masculine speech, and this has been shortened to *ikene.*

76

Namiki: *Ippaku dake no yotei datta mono de...*
"I was planning to stay just one night..." (PL2)
Sekikawa: *Naruhodo!*
"I see! / Of course!"

- Nights spent on a trip are counted with *-haku*; *ippaku, nihaku, sampaku,* etc.
- *yotei* = "plan, schedule"
- *mono* shows that a reason is being given. You can think of this as "the thing is..."

77

Sekikawa: *Honnin wa rifuresshu dekita ga, sūtsu no hō ga mada ...to iu wake desu ne. Itte mimashō!*
"The person was refreshed, but the suit is not yet ...that's the situation, isn't it. Let's go see!"
Namiki: *Do, doko e!?*
"Wh, where!?"

- *honnin* means "the person himself, the person in question."
- *hō* literally means "direction, side." It is used when making a comparison or contrast.
- *mada* = "not yet" • *wake* = "situation, case, circumstances"

78

Sekikawa: *Kurīningu e...!*
"To the cleaner's...!"
Namiki: *Ma, ma ni awanai deshō!?*
"It won't be in time, will it!? (PL3)
Sekikawa: *Shigoto no apo wa, gogo ichi-ji datta deshō.*
"Your business appointment was one o'clock in the afternoon, wasn't it. (PL3)
Dorai kurīningu no kuikku sābisu o tanomikonde mimasu!!
"I'll try asking for dry cleaning rush service!!" (PL3)

- *apo* = "appointment" • *gogo* = "afternoon"
- Perhaps you recognize *kuikku sābisu* as "quick service"
- *tanomikonde* is the -te form (-de form) of *tanomikomu*, a combination of *tanomu* ("ask, request") and *komu* which literally means "be crowded" or "be intricate/detailed," but when used in combination with other verbs generally gives a meaning of "into." For example, *tobikomu* = "jump into," *mochikomu* = "carry in," *omoikomu* = "have a set belief." *Tanomikomu* could be thought of as "put in an order/request."
- *miru/mimasu* when used with the -te/-de form of another verb means "try____."
tabete miru = try (a food) *yonde miru* = try reading

79

Namiki: *...yoshi!*
"...all right!"

- While it means "good, all right, OK," *yoshi* also expresses determination or resolution.

…会社や仲間は、遠くにいても——
ホテルマンが、オレの味方になってくれる。
80
——並木さん、出来上がりましたよ…!!
81
…何も恐くない!
困った時は、彼らに相談すれば……
——東堂!!
82
佐野…!
——久し振りだな…!
83
挨拶は後だ、それより——
——並木は!?
安心しろ、あの通りだ。
ハーハー…
84

80

Namiki: *...Kaisha ya nakama wa tōku ni ite mo --*
"...Even though my office and friends are far away --
hoteru-man ga ore no mikata ni natte kureru.
"the hotel people are on my side." (PL2)

- *ya*, as used here has a meaning like "and/or"
- *nakama* = companions/comrades
- In addition to being the adverb form of the adjective *tōi* ("far away, distant"), *tōku* can also be used as a noun: *tōku ni iru* ("be far away"), *tōku kara kuru* ("come from far away").
- *mo* with the -te/-de form of a verb means "even though____"
- *mikata* = "ally, one's side." ____*no mikata ni naru* = "take the side of____."
- *kureru* is used because the people at the hotel are doing this for Namiki-san (out of kindness). *kudasaru* is more polite, but Namiki can use *kureru* because he is a guest at the hotel.

Namiki: *...nani mo kowakunai!* *Komatta toki wa karera ni sōdan sureba...*
"...I'm not afraid of anything! When I have a problem, if I just consult with them..." (PL2)

- *kowakunai* is the negative of *kowai* ("frightening").
- *nani mo* with a negative verb or adjective means "nothing"
- *komatta* is the plain/abrupt past of the verb *komaru* = "be troubled, have a problem"
- The suffix *-ra* can be used to make plurals, although it is somewhat abrupt. *kare* = "him," *karera* = "them."

81

Sekikawa: *Namiki-san, dekiagarimashita yo...!!*
"Namiki-san, it's ready...!!"

82

Sano: *Tōdō!!*
"Tōdō!!" (PL2)

- Tōdō and Sano are old friends so they call each other by their last names without *-san*. They also generally use plain, abrupt speech.

83

Tōdō: *Sano...! Hisashiburi da na...!*
"Sano...! It's been a long time...!" (PL2)

- In ordinary polite speech this greeting would be *o-hisashiburi desu ne.*

84

Sano: *Aisatsu wa ato da, sore yori -- Namiki wa!?*
"Save the civilities till later, more important -- how about Namiki!?" (PL2)

- *aisatsu* means "greetings, civilities" • *ato* = "later, afterwards"

Tōdō: *Anshin shiro, ano tōri da.*
"Relax, it's like that." (PL2)

- *shiro* is the abrupt command form of the verb *suru.*
- *tōri* means "way, manner," so *ano tōri* means "that way." (Notice that Tōdō is pointing when he says this.

Sound FX: *ha ha ha*
ha ha ha (laughter)

…ホテルの方々が、こんなに親切だったとは……
仕事ですから……
85
——リムジンが来ましたよ。
…いいえ、ボクが言いたいのは仕事以上に皆さんの気持ちのことです……
頑張って、商談を成立させてくださいよ!!
…信じられない……
87
86
あの変わりよう…!!
88
…奴は、昨夜(ゆうべ)絶望のドン底を這い回っていた…!
だから心配で、こうして飛行機にとび乗ってやって来てしまったんだが!!
佐野——
そのリフレッシュを、ボクらに頼んだんじゃないのかい!?
89

85

Namiki: *Hoteru no katagata ga konna ni shinsetsu datta to wa...*
(I did not know) ...that hotel people were so kind. (PL3 implied)

- *kata* is a polite word for *hito* (person). *katagata* is the plural of *kata*. (cf. *hitobito*)
- The final verb, implied after *to wa...* could be *shiranakatta n desu* (I did not know).

Sekikawa: *Shigoto desu kara...*
It's (our) business, so... (PL3)
Namiki: *Iie, boku ga iitai no wa shigoto ijō ni mina-san no kimochi no koto desu...* (PL3)
No, what I'm talking about is everyone's feelings, which went above and beyond business...

- *iitai*, from the verb *iu* means "want to say." The particle *no* after a verb or adjective makes it into a noun clause - "what (I) want to say," or "what (I) am talking about."
- *ijō* = "more than, above"
- *____no koto* = "about/concerning____"

86

Kurata: *Rimujin ga kimashita yo.*
The limousine is here. (PL3)
Matsuda: *Ganbatte, shōdan o seiritsu sasete kudasai yo!!*
Hang in there, and close the deal!! (PL3)

- *shōdan o seiritsu saseru* = literally "cause the business talks to be completed."
- *gambatte (kudasai)* is from the verb *gambaru*, used to offer encouragement.

87

Sano: *Shinjirarenai... ano kawariyō...!!*
I can't believe it... the way he's changed...!! (PL2)

- The *-rareru* form of a verb can be used to express potential (can/can't...).
- The ending *-yō* on a verb can mean "the way in which..." It is used here with the verb *kawaru* ("change").

88

Sound FX: *Shaa!*
(sound of automatic door opening)

89

Sano: *Yatsu wa yūbe zetsubō no donzoko o haimawatte-ita...!*
"That guy was crawling around in the depths of despair last night...!"
Da kara shinpai de, kō shite hikōki ni tobinotte yattekite shimatta n da ga!!
"That's why I was worried, jumped on a plane, and came over like this!!" (PL2)

- *yatsu* is a slang word for "him, that guy"
- *yūbe* = "last night"
- *zetsubō* = "despair, disappointment"
- *donzoko* = "depths, the very bottom"
- *haimawatte-ita* is a form of the verb *haimawaru* ("crawl around"). This is a combination of *hau* ("crawl"), and *mawaru* ("go around").
- *tobinotte* is the -te form of *tobinoru*, a combination of *tobu* ("jump") and *noru* ("get on, ride").

Tōdō: *Oi oi. Sano, sono rifuresshu o bokura ni tanonda n ja nai no kai!?*
"Hey hey. Sano, didn't you ask us to refresh him!?" (PL2)

- *bokura* ("we/us") is the plural of *boku*, an informal, masculine word for "I/me."
- *kai* sounds softer than *ka* when asking a question. It is informal speech, used primarily by males.
- *tanonda* is the plain/abrupt past form of *tanomu* ("ask, request")

そりゃアまア、そうだが……
90
しかし
——まさか、ここまでとは…な!!
…同行しなくていいのか?
91
あッ
——今の奴なら、きっと一人でやれるよ…!!
92
…どうだい、佐野——今夜は旧交を温めて鍋でもつつきながら……
…経費が大幅にオーバーしたと、会社の連中はブツブツ言ってたが……
93
——これで商談が成立し、おまけにできる社員が一人育ったとしたら…安いもんだよなア!!
23
…もう忘れろよ。
さッ
94
——それもそうだな…今夜は、ひとつゆっくりと——
このホテルに泊って、その……
95

90

Sano: *Soryaa, maa, sō da ga... Shikashi, masa ka, koko made to wa... na!!*
"That's, well, true but... But, really, to this extent... you know!!" (PL2)

- *soryaa* is a contraction/slurred form of *sore wa.*
- *masa ka* is an expression of incredulity – "impossible!/incredible!"

91

Tōdō: *Dōkō shinakute mo ii no ka?*
"Is it all right for you not to go along?" (PL2)

- *dōkō suru* = "go along with." *shinakute* is the negative -te form, so *shinakute mo* means "even if (you) do not"

92

Sano: *Aa, ima no yatsu nara, kitto hitori de yareru yo...!!*
"Uhm, the way he is now, I'm sure he can do it by himself...!!" (PL2)
Tōdō: *Ha ha ha. Dō dai, Sano, kon'ya wa kyūkō o attamete, nabe de mo tsutsuki-nagara...*
"Ha ha ha. How about it, Sano, renewing old acquaintances tonight while picking over a *nabe* pot dish..." (PL2)

- *ima* = "now," *ima no yatsu* = "the way he is now" (*yatsu* is slang for "him")
- *kitto* = "surely • *hitori* = "one person," *hitori de* means "alone, by one's self"
- *dai* is a softer, friendly form of *da*, used mostly by males.
- *attamete* is from the verb *attameru*, literally "warm up"
- *tsutsuki-nagara* is from the verb *tsutsuku*, "poke (at), pick (at)." The ending *-nagara* on a verb means "while____."
- *Nabe* means "pot," and *nabe* dishes (*sukiyaki, shabu shabu, yose nabe*, etc.) are cooked at the table.

93

Sano: *Keihi ga ōhaba ni ōbā shita to, kaisha no renchū wa butsu butsu itte-ta ga...*
"The crowd at the office were complaining that the expenses went way over..." (PL2)

- *keihi* = "expenses" • *ōhaba* literally "big width," means "by a large amount"
- *ōbā* = "over," *ōbā suru* = "go over" • *renchū/renjū* = "group, crowd, bunch"
- *butsu butsu iu* = "grumble, complain"

Sano: *...kore de shōdan ga seiritsu shi, omake ni dekiru sha'in ga hitori sodatta to shitara...*
"...if the negotiations are concluded, and in the bargain one capable employee is brought up..."
...yasui mon da yo nā!!
"...it's a bargain, isn't it!!" (PL2)

- *omake* (a premium, prize, or something "thrown in" by a merchant) is from the verb *makeru.*
- *dekiru* = "can, be able," and *sha'in* is "company employee," so *dekiru sha'in* is "a capable employee"
- *sodatta* is the past form of *sodatsu* = "grow up, be brought up"
- *mon* is a contracted form of *mono*, here meaning "thing." *yasui mon/mono* = "something that is cheap"

94

Tōdō: *...mō wasurero yo.*
"...forget about it (already)." (PL2)

- *mō* has a range of meanings, from "(by) now" to "already/yet" to "more/further."
- *wasurero* is the abrupt command form of *wasureru* ("forget").

95

Sano: *N! Sore mo sō da na... Kon'ya wa hitotsu yukkuri to -- kono hoteru ni tomatte, sono...*
"Um! That's true too... Tonight I'll take it easy one time -- stay in this hotel, and"

――一流ホテルマンたちを育てたお前の仕事振りを、拝見するとするか…!!
Plaza
24
96

96

Sano: -- *ichiryū hoteru-man tachi o sodate-ta o-mae no shigoto-buri o haiken suru to suru ka...!!*
"-- observe the way you (who brought up those first-rate hotel-men) do your job...!!"

- The suffix *-tachi* is used to make the plural of personal nouns. *-gata* is a more polite form.
- *sodate-ta* is a form of the verb *sodateru* ("bring up, raise"), the transitive version of *sodatsu.*
- *o-mae* is a familiar (or condesending) word for "you," used almost exclusively by males.
- *shigoto-buri* means "the way (you) do your job/carry out your business." *hanashi-buri* = "the way one talks"
- *haiken suru* is a humble word meaning "look at, observe"
- *verb to suru* means "decide to verb."

Article

Dictionaries & The Art of Japanese-English Translation

by Carl Kay

Because every translator handles a unique mix of subject matter and brings to his or her work a unique package of knowledge about the world and the two languages, it's difficult to write in general terms about the use of dictionaries in Japanese-English translation. There are, however, certain general reference works that are indispensable to the typical translator, and certain specialized dictionaries seem to win repeated praise from those who work in particular fields.

First I must try to clarify what I mean by "translation." There is a wide spectrum of activities which can be described by this term. If you read something Japanese to yourself, for your own enjoyment, what goes on in your head might be a kind of "translation" if you are not a native speaker of Japanese. Usually, however, true "translation" is considered to begin when you share the information with someone else, either orally or more likely by writing down information. This might range from writing notes in the margins of a Japanese fax for a colleague to read, to translating a Japanese technical paper for publication in a journal to be read by thousands. The further one moves along this spectrum from internal consumption to publication, the more one's activity becomes that of a "professional" translator.

As you read a Japanese text you are likely to come across Japanese words or expressions that you do not understand because you have never seen them before or have forgotten them. If you are reading for your own "consumption," possible responses to such a situation include: asking someone else (a Japanese native or another student of Japanese); making your best guess from the context; skipping over the term without guessing at all; or consulting some kind of reference work such as a dictionary.

Professional translators also confront many terms and phrases which they do not recognize. However, the range of responses available to the professional translator is narrower than someone reading for his own pleasure. If as a professional translator you always work with a well-educated native Japanese informant nearby, you can ask their help, but even the most devoted friend, spouse, or colleague will tire of helping you or won't always know the answer. Making your best guess for an unknown term is an acceptable option *after* you have exhausted all your reference works, *provided* that you footnote the translation indicating where you have guessed, on what basis you judge your guess to be reasonable, and what the other possible translations might be.

Skipping over the term without guessing at all is completely unacceptable for the professional translator. This violates the basic principle of fidelity. Perhaps indeed the reader will not need to know the term in question for his or her purposes, but the translator has no right to make that determination. Only a poor translator covers up by trying to gloss over difficult parts. The best translators make every effort to track down unknown terms, and if a conclusive answer is still not found, they offer the reader possible translations of the term, specify which is most likely, and explain why.

So the more "professional" one becomes as a translator, the more important it becomes to make diligent use of

reference works such as dictionaries. The two most common reference works used by gaijin Japanese-to-English translators are the so-called "Green Goddess" and Nelson's:

- Masuda Koh, ed. *Kenkyusha's New Japanese-English Dictionary.* Tokyo: Kenkyusha Limited, 1974.

- Andrew Nathaniel Nelson. *The Modern Reader's Japanese-English Character Dictionary.* Rutland: Charles E. Tuttle Copmpany, 1962.

These are indispensable for non-natives who translate (or just read) Japanese texts. In fact, the Japanese-to-English accreditation test of the American Translators Association requires that translators have access to these two works during the test and scores an error if the candidate misses a term that is found in one of the two books. Any Japanese terms in test passages that are not found in Kenkyusha or Nelson are given in English at the end of the test passage so that candidates do not end up being judged on who owns more dictionaries or who was able to lug more of them to the test site.

Let's hope that Kenkyusha puts out a new edition sometime soon, however, to keep up with the many new words and changes in usage that have occurredin the language since 1974.

Two other reference works that are very useful are:

- Kabe Junichi, ed. *Inter Press Dictionary of Science and Engineering, Japanese-English.* Tokyo: Inter Press Kabushiki Gaisha, 1983.

- Hadamitzky and Spahn. *Japanese Character Dictionary.* Tokyo: Nichigai Associates, 1989.

The *Inter Press Dictionary of Science and Engineering* is a huge compilation of 250,000 words that incorporates the contents of many previously published dictionaries. Hadamitzky and Spahn's *Japanese Character Dictionary* allows lookup of compounds by any character in the sequence, not just the first. This is a relatively new work that is likely to prove quite useful when dealing with hard-to-read documents such as faxes in which not all characters are clearly legible (a condition unfortunately common in the professional translator's world).

There are many more specialized reference works of particular interest to technical translators — the largest group of professional Japanese-English translators in the U. S.. My company, for example, has a library of about seventy five volumes. Publishers of such works include Inter Press, Kyoritsu, Ohmu-sha, Diamond, Iwanami and other Japanese firms. Certain works are published by industry organizations or institutes in their specific field only. Publication of books of Japanese-English terminology in the U. S. is almost non-existent, although MIT press did publish a computer terminology dictionary:

- Gene Ferber, ed. *English-Japanese, Japanese-English Dictionary of Computer and Data-Processing Terms.* Cambridge, MA: The MIT Press, 1988.

Other dictionaries that we have found useful are:

- Tomita Kazuo, ed. *Computer English-Japanese & Japanese-English Dictionary.* Tokyo: Kyoritsu Shuppan Kabushiki Gaisha, 1978.

- Ōwaku Shiegeo, ed. *Agne's Dictionary of Metallury.* Tokyo: Agne Kabushiki Gaisha, 1965.

- Tamura Saburo and Shiratori Fumiko. *Chinese-English-Japanese Glossary of Chemical Terms.* Hong Kong: Joint Publishing Co., 1977. (A 1988 edition of this work is now available.)

- Intergroup Kaubishiki Gaisha, ed. *Japanese-English/English-Japanese Dictionary of Biotechnology.* Tokyo: Diamond Company, 1987.

- *Kokusai Kin-yū Yōgo Jiten.* Tokyo: Ginkō Kenshūsha, 1988.

Some books give just lists of terms; others give definitions of the terms, or even extended explanations with examples of diagrams, illustrations, etc. I tend to lean towards the former because you get more words per dollar (these reference books are often quite expensive!). An example of the "list type" dictionary is:

- Hirayama Hiroshi, ed. *Electronics and Communications English-Japanese & Japanese-English*

Dictionary. Tokyo: Kyoritsu Shuppan Kabushiki Gaisha, 1972.

Sample entries from *Electronics and Communications E-J & J-E Dictionary*

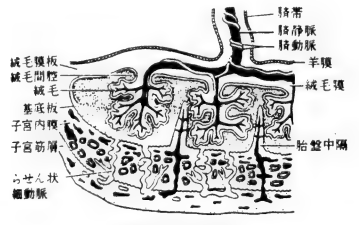
はるす－はるす

パルス	pulse
パルス位相変調	pulse phase modulation (PPM)
パルス位置	pulse position
パルス位置変調	pulse position modulation (PPM)
パルス下降時間	pulse falltime
パルス間隔	pulse separation, pulse interval
パルス間隔ジッタ	pulse separation jitter (pulse separation fluctuation)
パルス間隔ひずみ	pulse separation distortion

There are, however, cases in which more detailed definitions confirm that the English meaning given is indeed correct, and sometimes information in a definition can answer a broader question about what is going on in a particular part of the text. One example of a dictionary with definitions and illustration is:

- Suzuki Shōji, ed. *Nanzando's Medical Dictionary*. Tokyo: Nanzando Co. Limited, 1978.

Sample entries from *Nanzando's Medical Dictionary*



胎盤の構造模型図

末期では円形または楕円形で，扁平な円盤状を呈し，直径は 15 ～ 20 cm，厚さは中央部で 2 ～ 3 cm，重さは約 500 g で，胎児体重のほぼ 1/6 に相当する．胎盤の子宮壁につく面を母体面 maternal

Be aware that different dictionaries use many different systems for ordering the words, including the two major romanization systems as well as the occasional more bizarre arrangement. Be sure to see what kind of index is available; sometimes an English index of terms is useful when you are fairly sure of the meaning of a Japanese term but don't know the reading of the characters. You can look in the English index, turn to the correct page, and if the kanji match, you're OK (though not if you are later called on to read the passage out loud).

It is important to devise optimal strategies for using dictionaries. Some translators look up all unknown terms ahead of time and then start a passage. Others just look up unknown words about a paragraph ahead, and others just look up each unknown term as they come to it. Some translators carefully design their work space so that each dictionary is in the right place for easy access. Remember, the professional translator seeks to work at the highest possible speed (while still maintaining appropriate standards of accuracy).

Honor your dictionaries, but don't worship them. Their terminology can become outdated. They don't often distinguish between fine gradations of meaning. They don't update themselves automatically as the language itself changes. Use other sources of information as well, such as technical and trade journals in your field (both Japanese and English ones), technical handbooks, examples of the kind of document you need to write in English (patent, journal article, manual) for style and tone hints, and friends and colleagues who can help with language and/or subject matter issues.

Some new media such as CD-ROM, on-line data bases, hypertext, etc. might help translators keep up with current terminology and usage, but these are just beginning to be appreciated as tools for translators.

Choose your dictionaries carefully, because you need good quality help and because dictionaries are expensive. Some new dictionaries are just rehashes of old ones, and are of little value. The Japanese Language Division of the American Translators Association holds workshops at the ATA convention and publishes a newsletter that includes information about reference works.

American Translators Association
109 Croton Ave.
Ossining, NY
tel. 914-941-1500

Japanese Language Division
c/o John Bukacek
10000 South Claremont
Chicago, Ill. 60643
tel. 312-779-3009 (Chicago)

(Annual convention of the ATA will be held Oct. 17-21, 1990 in New Orleans)

ATArashii, is a newsletter specifically published for Japanese translators by Ron Granich.

Ron Granich
275 West Roy #201
Seattle, WA 98119

The Japanese Association of Translators (JAT) meets monthly in Tokyo and publishes the JAT bulletin monthly.

Ruth McCreery, Membership Secretary
3-206 Mitsuzawa HT
25-2 Miyagaya, Nishi-ku
Yokohama 220, Japan
fax 045-316-4409

Translator Don Philippi (fax 415-387-5209) hosts monthly meetings of Japanese translators at his home in San Francisco, and the Translators Conference of The Well on-line database is a forum to share information electronically. The University of Hawaii is considering setting up, with federal funding, a translation assistance center where all major reference works will be assembled and someone will be available for phone or fax consultation. The future of these plans, however, is uncertain at this time.

Don Philippi describes translating Japanese into English as an act of blowing up the Japanese and then catching all the bits as they fall after the explosion. The translator must run around re-arranging those bits in such a way that they resonate in relation to each other as they did in the Japanese original. If translation is understood this way, it becomes clear that translation is not simply a word-by-word affair but rather a balancing of complex relationships. Dictionaries can only play a secondary, through important role. The translator's judgement and problem-solving ability developed over years of experience are the most important tools in the translation process.

Carl Kay founded Japanese Language Services in 1984 and is currently President of the Boston-based firm. He is accredited as a Japanese-English Translator by the American Translators Assocation and currently serves as a grader for that accreditation program. Carl teaches Japanese Technical Translation in MIT's summer program in Technical Japanese.

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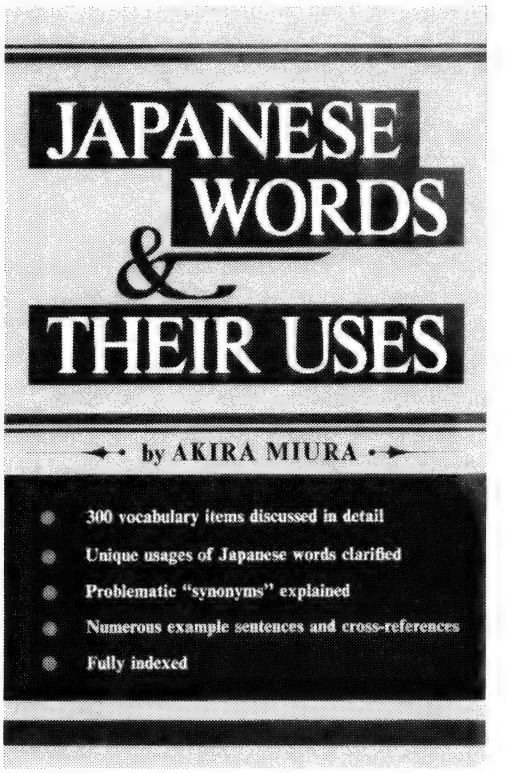
Japanese Words & Their Uses

by Miura Akira,
Charles E. Tuttle Co., 1983, Tokyo.
240 pages, $12.50 (hardcover)



Reviewed by Peter Goodman

A horrible moment came two or three weeks into my study of Japanese. Our textbook's vocabulary list presented us with the verb *yaru*, and the simple definition "to give." This happened on the very day that rent was due to my new landlord in Tokyo., so I proudly offered her ¥17,000 with the words *yachin o yarimasu*. Never before had I seen the receipt of money accompanied by such a look of horror. Needless to say, dear old Tsuneyama-san soon made sure I learned the difference between *yaru*, "to give" (candy to a child, a bone to a dog) and *ageru*, "to give" (to someone of equal or greater status).

One can fault the textbook and forgive my very elementary indiscretion, but this story points up the danger of studying vocabulary lists without an understanding of the cultural and linguistic contexts that are the connective tissue between each word's "definition" and its actual usage. Miura Akira, Associate Professor of Japanese at the University of Wisconsin, has prepared *Japanese Words and Their Uses* to help students avoid this danger. He presents some 300 common words and phrases apt to be misunderstood through careless confusion with their seeming "counterparts." He also discusses other unique Japanese expressions, such as *gokurō-sama* and *itadakimasu* that, because they have no English equivalent, are easily misapplied.

The book is fun to browse through, and full of revelations. One typical entry looks at the word *daigaku*. Miura notes that in Japan *daigaku* is used for both "college" and "university," and that one rarely bothers to use the extended forms *tanka-daigaku* and *sōgō-daigaku*. This is why, Miura explains, you find in Japan such English-language oddities as "The X University of Science" and "The Y University of Economics." On more than one occasion while examining *Japanese Words and Their Uses* similar entries prompted me to exclaim to myself, *Naruhodo*! (an expression most often used as a response to an explanation given by someone, the implication being "That makes sense. Why didn't I think of it?").

The word *hoshii* occupies a full two pages here, because of the frequency with which desire needs to be expressed and because of the difficulty most English speakers have with this seemingly simple word. In English, the sense of *hoshii* is usually expressed with a verb. In Japanese, the usage is adjectival, and takes the particle *ga*. Miura explains that in questions with *hoshii* the desire is usually attributed to the second person, you. When the third person he or she is meant, the verb *hoshigaru* with the particle *o* is used. Further, *hoshii* should not be used when making polite requests or when trying to elicit a higher-status person's wishes. You can say *Kore ga kaitai*, but not *Kore o kau koto ga hoshii* (Miura throughout the book provides a generous supply of

asterisked malapropisms and incorrect sentences that anticipates students' common mistakes). Alternatively, you can say *Kore o katte hoshii* or *Kore o katte moraitai*, but not to someone you must show deference to.

All very well, but this is a lot to have to stick in the brain at one reading. Most of Miura's entries are more digestible.

Sample entry from *Japanese Words & Their Uses*

KINJO 近所 neighborhood

Kinjo means "neighborhood" in the sense of "vicinity."

(1) **Uchi no kinjo ni wa posuto ga nai.**
In my neighborhood there aren't any mailboxes.

Kinjo does not mean "neighborhood" in the sense of "locality." The use of *kinjo* in (2) is therefore wrong.

(2) ***Koko wa modan na kinjo desu nee.***
This is a modern neighborhood, isn't it!

To convey the idea of the English sentence above, one would have to replace *kinjo* by another word, such as *juutakuchi* "residential district."

(3) **Koko wa modan na juutakuchi desu nee.**
This is a modern residential district, isn't it!

Although, in English, *in the neighborhood of* may mean "about," as in *The population of Tokyo is in the neighborhood of ten million, kinjo* is never used in that sense. Use *-gurai* (see GURAI) instead.

The distinction between *tōtō* and *yatto*, both meaning "finally" in English, is aptly noted, as is the difference between *kōkai* and *zannen*, both corresponding to the English "regret." Proper usage of these and and the hundreds of other tips included in this book of course depends on the practice and careful observation on the part of the student. A lot of the material here simply can't be taught by explanation—like idioms, it should be memorized and drilled in. People who own this book might benefit by asking their teachers to design exercises that will highlight Miura's points in practice dialogs. First- and second-year students should use this book as a cautionary guide, not as the last word on usage. More advanced students will find Miura's notes a handy means of filling in gaps and fine-tuning their understanding.

Japanese Words and Their Uses is securely bound and comes with a complete bibliography and alphabetical index covering entries and Japanese words in the discussions.

Prof. Miura is also the author of *English Loanwords in Japanese: A Selection*, which like the present volume reveals to us how our first instincts about the words we use are often the wrong ones.

Peter Goodman is owner of Stone Bridge Press in Berkeley, California.

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Although not comprehensive, this is a list of some of the vocabulary from this issue of Mangajin

案内する	*annai*	to guide
明ける	*akeru*	open, dawn
アルバイト	*arubaito*	part time job
明日	*ashita*	tomorrow
治安	*chian*	safety, peace
頂載	*chōdai*	give
大事	*daiji*	important
大丈夫	*daijōbu*	OK
だまる	*damaru*	to be quiet
出来上がる	*dekiagaru*	finish, complete
電気	*denki*	electricity
電波	*denpa*	radio waves
泥棒	*dorobō*	theif
どっち	*dotchi*	which (way/one)
どうぞ	*dōzo*	please (go ahead)
赴任する	*funin suru*	proceed to post
ゴチャゴチャ	*gocha gocha*	confusion, mishmash
配属	*haizoku*	dispatch
働きもの	*hatarakimono*	hard worker
母 / お母さん	*haha/okāsan*	mother
犯罪	*hanzai*	crime
本土	*hondo*	mainland
いなか者	*inakamono*	country person
いろいろ	*iroiro*	various
いらっしゃいませ	*irasshaimase*	welcome
忙しい	*isogashii*	busy
一切	*issai*	(not) at all
頂く	*itadaku*	receive
自分	*jibun*	self
順番	*junban*	order
課長	*kachō*	section chief
解放	*kaihō*	let off
彼女	*kanojo*	she; girlfriend
貸す	*kasu*	lend
かわいい	*kawaii*	cute
警察官	*keisatsukan*	policeman
君	*kimi*	you (by male)
緊張	*kinchō*	stress
交通事故	*kōtsūjiko*	traffic accident
間に合う	*ma ni au*	be on time
枕	*makura*	pillow
守る	*mamoru*	protect
マタタビ	*matatabi*	catnip
全く	*mattaku*	completely
店	*mise*	store/shop/restaurant
水割り	*mizuwari*	whiskey with water
持って行く	*motte iku*	carry/take (off with)
無理	*muri*	impossible
など	*nado*	and the like
何	*nani*	what
ノミ	*nomi*	flea
同じ	*onaji*	same
お願い	*onegai*	request
お兄さん	*oniisan*	older brother/buddy
お客さん	*okyakusan*	guest/customer
お待ちどう様	*omachidōsama*	Thanks for waiting
下りる	*oriru*	get/come down
教える	*oshieru*	teach
お薦め	*osusume*	recommendation
楽	*raku*	easy
留守	*rusu*	absence (from home)
青年	*seinen*	young boy/youth
成立	*seiritsu*	complete, materialize
先輩	*senpai*	elder, senior
銭湯	*sentō*	public bath
仕事	*shigoto*	work, job
島	*shima*	island
新人類	*shinjinrui*	"new human beings"
そろそろ	*soro soro*	by the by
揃う	*sorou*	be assembled
水道	*suidō*	water (service)
すみません	*sumimasen*	excuse me
すてき	*suteki*	pretty/handsome
太平洋	*taiheiyō*	Pacific Ocean
頼み込む	*tanomikomu*	request
頼む	*tanomu*	request
時々	*tokidoki*	at times
取り引き	*torihiki*	(business) deal
追加料金	*tsuikaryōkin*	extra charges
机	*tsukue*	desk
強い	*tsuyoi*	strong
浮かぶ	*ukabu*	to float
悪い	*warui*	bad
奴	*yatsu*	guy, fellow
用	*yō*	something to do
読み違える	*yomichigaeru*	misread
残業	*zangyō*	overtime
全部	*zenbu*	all, everything

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